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"EVER GREEN."

AT THE ADELPHI.

A musical show. Book by Benn W. Levy. Lyrics by Lorenz Hart. Music by Richard Rodgers. Staged by Frank Collins. Dances and ensembles by Buddy Bradley and Billy Pierce. Produced under the direction of Charles B. Cochran at the Adelphi Theatre on Wednesday, December 3rd, 1930.

It is, perhaps, a slight pity that the plot of "Ever Green" is not more closely-knit throughout. Of course, the piece is described unpretentiously as "a musical show"; but the opening scenes, particularly in Mrs. Platter's Boarding Establishment, with their neat, humorous touches of characterisation and the beginnings of a charmingly sentimental, if slightly incredible, story have such a delightful freshness and originality that we can only feel some regret when later in the evening we are asked to waste time on such hackneyed by-products of orthodox musical comedy as a bearded blackmailer from South America and the determined lady who pursues the comic man with amatory intentions.

But after all, it is rank ingratitude to preface any mention of "Ever Green" with the slightest complaint. So we will hastily make amends by saying that this is one of the most beautiful and exciting shows which Mr. Cochran, that master of theatrical effects, has ever given us. On occasion it produces the impression that we are gazing on reflections of real life, the surfaces of which have been brilliantly polished while emphasis is laid on their more thrilling possibilities. It is the same whether we are in the unpromising surroundings of a shabby seaside boarding-house, watching the evening ritual in the dining-room downstairs, or listening to a rehearsal upstairs in their bedroom of two pier-head entertainers; gazing on a religious festival, all colour and movement, in a Catalonian village; strolling along the crowded and garish length of Neuilly Fair; and attending a performance of a typical Parisian revue, a scintillating affair of ostrich feathers and beads, with the usual tune in six-eight time blared out by a band of brass and percussion instruments. All of these stimulate the imagination; we receive from them an impression of the richness and diversity of life.

The spectacle is always superb. But although Mr. Levy, the author of the book, appears at first to have a story to tell, this is gradually lost under the heaped-up largesse, and only rather surprisingly pokes its head out at the end to close the proceedings with an anti-climax. Harriet Green wins fame and fortune on the French revue stage by pretending to be in common with the recognised queens of the world, sixty years of age. This leads to a misunderstanding with the young man she loves, which is only cleared up when, in the last scene to prove that she is really twenty-three, she tears off her clothes on the stage and points to her slim girl's body.

Miss Jessie Matthews, as the evergreen Harriet, showed a new command over acting. Her simulation of the gushing maturity of the sixty-year-old beauty and the nervous tension of the latter scenes were particularly to be admired; while her dancing interludes with Mr. Sonny Hale were, as usual, wonders of intricacy and grace. Mr. Albert Burdon, the comedian from the North, was an unqualified success from the first. One of his best scenes was where, as an English visitor in search of Parisian night life, he strays by mistake into a girl's school under the impression that it is a less impeccable establishment. Mr. Leon Morton, of the expressive eyebrows, was superb as the inhibited schoolmistress, and in other scenes was comically effective as a flashy and excitable foreign impresario. Miss Jean Cadell gave us one of her inimitable character-sketches of the sort of vacuous and garrulous middle-aged Englishwoman who divides the universe into what is "nice" and what isn't. Some hair-raisingly sensational acrobatic dancing was provided by Carlos and Chita; while Miss Jean Barry and Mr. Dave Fitzgibbon introduced the last word in ballroom execution. Miss Joyce Barbour redeemed a somewhat thankless part with her natural high spirits; Miss Kay Hammond was amusing as a charming slovern; Miss Mabel Cooper sang with clearness and purity of tone the only waltz song in the score; Mr. W. E. C. Jenkins was seen in various clever little character-studies; and Miss Madeline Gibson set the musical ball rolling with the opening song, "Harlemania."

Professor Ernst Stern was responsible for most of the subtle and economical suggestion of the decorations; but the variegated and comprehensive Spanish festa scene was the work of Gustavo Bacarisis. One of the most charming ideas of all was that of a background of black curtains and a silver candelabra round which the girls danced. The songs by Rodgers and Hart have the requisite bright sophistication, the chief number, "Dancing on the Ceiling," possessing a singularly insinuating refrain.

"Where the Rainbow Ends."

Miss Italia Conti will again present "Where the Rainbow Ends" at the Holborn Empire this Christmas for matinées only, commencing on Monday, December 22nd. This is the twentieth year that this production has been staged at Christmas, and the eighth year at the Holborn Empire.

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"WONDER BAR."

AT THE SAVOY.

A Musical Play of Night Life in Two Acts, by Geza Herczeg and Karl Farkas, with English book and lyrics by Rowland Leigh, and music by Robert Katscher; presented by Andre Charlot at the Savoy Theatre on Friday, December 5th.

Sam Wonder ..... Joseph Greenwald
Guest from Berlin ... Philip Thornley
Guest from New York ... Joseph Hayman
Willie ..... George Benson
Inez ..... Elsie Randolph
Bessie ..... Betty Frankiss
Josephine ..... Gwen Farrar
Rosette ..... Enid Stamp-Taylor
Richard ..... Tom Macaulay
Mitzi ..... Moyra Gillis
Robitscheck ..... Reginald Smith
Harry ..... Carl Brisson
Broker ..... Edward Steadman
Von Ferring ..... William Cavanagh
Liane ..... Dorothy Dickson
Erbach ..... Cecil Parker
Police Inspector ..... A. B. Imeson
Bank Employee ..... George Hiscoke
Sergeant ..... Cecil G. Calvert
Page ..... Kenneth Carten
Electra Pivonka ..... Ethel Baird
Count ..... Spencer Trevor
Count's Friend ..... Kenneth Ted
Benno Bondy ..... Dick Francis
Cabaret Turns by Norah Blaney and Gwen Farrar and Giovanni.
Producers ... Julius B. Salter and Henry Kendall.

Perhaps the thing most to be regretted is that it has been impossible to translate the pun in the German title, "*Wunderbar*." So much has already been said of the show that there seems very little to add. It was known before we entered the theatre that the stage and auditorium were in effect one; that the occupants of the front row would be seated at small tables, and that there were to be cocktail bars at the side of the stalls. The unusual nature of the entertainment was heralded at the doors for loud-speakers were blazoning forth the "Wonder Bar" tunes and the piece was already in progress when the audience reached the stalls.

The impression was of being in a cabaret show in which, for that particular evening, there were a few minutes of drama. But three-and-a-half hours in a night club is too long, much too long when you cannot order a drink from the waiter who executes so many for members of the company, when you are not allowed to dance, or even move your seat. Besides, Mr. Wonder had not succeeded in getting very good turns that week, although the show improved considerably after the interval.

When it was all over we wondered whether it is a wise thing to shift the fourth wall and thus dissipate the interest. In "Broadway" the audience was cut off from the stage by the curtain and the drama was therefore more concentrated even though, as in "Wonder Bar," it was sandwiched in song and dance. The chief trouble is that the story is exceedingly thin. All that happens is the elopement of the wife of a banker with Harry, the favourite gigolo of the cabaret; in the second act they return as a double-act and the charming lady is restored to her husband. An emerald necklace is introduced to heighten the drama. As far as could be made out, Harry stole it from the lady, sold it to Wonder in order to pay the expenses of the elopement, and it was re-purchased by the sorrowful husband, who restored it to the erring wife at the end.

So much depended on Mr. Wonder, who had a most exhausting part and had to be always on the spot to keep the pot boiling. Mr. Joseph Greenwald was the life and soul of the party, and always ready with an amusing line, which he delivered as if he had just thought of it. What a good night club proprietor Mr. Greenwald would really make! It is certain he would make a fortune at the business. Mr. Carl Brisson has a charm that melts and that light easy manner, a disarming smile and very graceful legs make him an ideal choice for Harry, who won all the ladies' hearts on the stage and off. It was a pleasure to find Miss Dorothy Dickson as his dancing partner in the second act; the fact that she had been given so little to do before the interval was one of the reasons for the somewhat despondent air in the foyer. Miss Dickson's singing voice is now excellent and at the end of the play she had a few minutes in which to show how moving an actress she can be when there is anything to act. The evening was also eventful for Miss Elsie Randolph's graceful vitality and quick sense of fun; Miss Gwen Farrar and Miss Norah Blaney's songs at the piano, some smart sleight of hand work from Giovanni, and one very amusing burlesque by Miss Ethel Baird. Good acting came from Mr. Cecil Parker, [illegible] the rather melancholy part of the [illegible]d, Mr. William Cavanagh, Mr. [illegible]d Smith and Mr. Spencer Trevor, and Mr. Dick Francis was very funny as one of the less elegant habitues.

The music was better than is usual in pieces of this kind. There were several first-rate tunes and "Wonder Bar," "Valse Amoureuse" and "I'll Believe in Love" can be particularly recommended, whilst "Elizabeth," with its lilting air, gave grateful chances to Miss Randolph, Miss Enid Stamp-Taylor and Miss Betty Frankiss and an excellent interpolated number rendered by Miss Blaney and Miss Farrar called "Don't pose as a saint." The production was immaculate, thanks to Messrs. Julius B. Salter and Mr. Henry Kendall, and the enthusiasm on the first night suggested that "Wonder Bar" will be a great success.

G.W.B.

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DEATH.

KINGHORNE.—Mrs. Mark Kinghorne, "Carrie Stewart," widow of Mark Alexander Kinghorne, suddenly called to the Homeland on mourned by her sorrowing daughter, "Ginx," "Brightholme," Chelsfield, Kent.

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WANTED, Hot Trumpets. Must be able to play 1st and 2nd, and willing to play both; must be sight readers and first-class men. To rehearse immediately. Those in Wales, call with instruments ready for audition any morning between 11 and 1 p.m. Apply Frank E. Franks, Empire Theatre, Cardiff.

WANTED, short youthful looking Dance Players, Trumpet, Alto and Tenor Saxes (one dblg. Violin), Drummer, Piano, Trombone and Sousa, etc. Must be under 5ft. 2in., age 14—28. Audition Weds., Thurs., at 1 p.m. Savoy direction, 9, St. Martin's Court, W.C.2.

WANTED, reliable Trombones, for the New Theatre, Crewe, to open Dec. 25th; perm.; exp. revue, var., etc. M.U. members only. Terms £2 15s. Particulars to M.D., Opera House, Coventry.

WANTED, Pianist, single, for famous Highland Regiment. Three years in India, then home. Good bounty given. Box 61, "The Era."

WANTED KNOWN.—APPLICATIONS INVITED FROM A BRILLIANT PIANIST, ALSO GUITARIST, TO JOIN UP FOR FIRST-CLASS PITCHING IN LONDON. (CAN DISGUISE IF PREFERRED.) SENSATIONAL NOVELTY PIANO SUPPLIED FOR PIANIST'S USE. EXCEPTIONAL REMUNERATIVE OPPORTUNITY. WRITE, BOX 69, "THE ERA."

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WANTED, young Side-Drummer for Regimental Band on home service. Must be keen and intelligent. Large engagement connection. Apply the Bandmaster, 1st Btn. The Border Regiment, Bordon, Hants.

WANTED, DRUMMER for first-class Northern hotel; live in; ten days Christmas; must be smart and good dance and straight. Give full particulars and lowest terms. Box 68, "The Era."

WANTED, Semi-pro. Drummers for Xmas and New Year. State particulars and send photo (non-returnable). Good fees to the right men. Pearse, 11, Archer-street, W.1.

WANTED, brilliant Cymbalum Player immediately. Apply M.D., Top Flat, 144, Elgin-avenue, Maida Vale, W.

WANTED, Dance Trio, good library, Dec. 24th to Dec. 31st. State lowest terms. Richards, 1, Herberton-rd., Bournemouth.

WANTED for Town, Dance Musicians, all instruments, showmen, must sing and entertain. 35, Ridge-ave., N.21.

WANTED, Five-piece Dance Band, ladies or gents., or application from individual musicians. Constant job in Ulster. Wages £2 10s. per week.—Box 80, "The Era."

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Easter and long Summer season to right trio. No fancy terms. Box 1,111, "The Era."

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WANTED, Semi-Pro. Dance Musicians under 18 for band.
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WANTED, Bandsmen to complete London Territorial Fusileers' Band, S.W. district. Apply 64, Mayford-road, Balham. Battersea 5008.

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WANTED, for Canada's Premier Symphony Orchestra: Oboe, Bassoon, Clarinet, French Horn, and Harp. Three years' contract and fare paid to suitable applicants; A1 class only. Write, Horace Grey, Director, Municipal Symphony Orchestra, Guelph, Ontario, Canada.

WANTED Known, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band, Orchestra and Dance Band of Famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute, Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 155, "The Era."

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WANTED KNOWN, CAVALRY REGIMENT HAS VACANCIES FOR BANDSMEN, ALL INSTRUMENTS, OBOE, FLUTE, AT ONCE. FULL TERM HOME SERVICE. GOOD TOURS; SPORT; EXCELLENT PROSPECTS. EVERY HELP GIVEN FOR PROFESSIONAL ADVANCEMENT.
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WANTED Engt. by Exp. Violinist; brilliant performer, first-class ability. Harvey, 149, Green-lanes, N.16.

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WANTED by first-class Violinist-Leader, gigs or perm. exp. any bus. Phone: Archway 2565. Rodney, 14, Windsor-rd., Holloway.

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WANTED, Engagement by well-known Violinist, experienced in all lines. References. Can open at once; anywhere, or tour. J. T. Cole, 2, Harrington-st., N.W.1.

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WANTED, Engt. by Flautist, doubling B flat Tenor Saxophone; expd. 20, Fern Bank, Nelson, Lancashire.

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WANTED, Gigs by Ernest Holmes, Tenor or Alto Sax, Clar.; own car. 10, Merton-rd., E.17. Holborn 9143.

WANTED, Gigs by Mac Matthews, Tenor Sax, Clart. and Fiddle; pro. experience, etc. 255, Lea Bridge-rd., E.10.

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WANTED by Alto Sax, evening engts. Good reader, reliable; dblg. Piano. Sax, 24, Brownswood-rd., N.4. North 2117.

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WANTED, by first-class Alto Sax, dblg. Tenor, Clar. and Violin, Vocalist and sub-tone effects, Xmas engt. D. Stewart, 17, Bennington-road, N.17.

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WANTED, Engt., Tip-top Sax, Alto, Tenor, Baritone, Sop., and Clart., double Piano, either dance or straight; vocalist. Supply band. Tinn, 71, Lynette-avenue, S.W.4. 'Phone: Brixton 3586.

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WANTED, Gigs., reliable Alto Sop. Sax. Harry Coomber, Mountview 3642 (9 till 10, 10.45 till 11.30 and 3 till 4).

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WANTED Known, young, exp. E flat Alto Sax desires gigs; free Sat. Lionel, 7, Kingston House, Camden-st., N.W. 'Phone: Welbeck 2012.

WANTED, Engt. by Alto and Sop. Saxes for Xmas. Ben, 19, Gosfield-st., Gt. Portland-st., W.1.

WANTED, Gigs by Tenor Sax, doubling Violin. 89a, Streatham Hill, S.W. 'Phone: Streatham 6414.

WANTED, Engt. or deputising by exp. Solo Trumpet/Cornet; good tone; straight or dance. D. McP., 6a, Camberwell Green Estate, S.E.5.

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WANTED Engt., Trombone, fine soloist, expd. all lines; young and capable. Tim. Healey, 391, Old Chester-rd., Rock Ferry, Cheshire.

WANTED, Dance by good semi-pro. Trumpet; gigs or series; would join amateur band. S., 37, Horsecroft-rd., Burnt Oak.

WANTED, Engt., Trumpet doubling Violin, straight and dance. Apply 6, Atherfold-rd., S.W.9. 'Phone Brixton 6598.

WANTED, Engt. by brilliant Trombone, doubling Violin; age 28; first-class sight-reader; ex-Guards.; London or provinces. F.H.T., 2, Cross Deep Gdns., Twickenham.

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WANTED Known, first-class cinema Organist at lib., unit or straight; fine Pianist. Box 67, "The Era."

WANTED, by Solo Organist, deputy or perm.; unit or straight; refs. Organist, 111, Edgware-rd., W.2.

WANTED, Engt., anywhere, Mustel Organ and Dance Piano; young; free now. L.W., "Fernlea," Hurstfield-rd., West Molesey.

WANTED Known, West End Organist, late P.C.T., free for Christmas deputising. Box 82, "The Era."

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MUSICIANS' WANTS

WANTED, Engts. Pianist (doubling Piano-Accordion), modern dance style, also straight; good library S.O. 268, Goldhawk-rd., Shepherd's Bush 3244.

WANTED, Engt., Young Lady Pianiste, orchestral or solo; any business. Dulcie Raymonde, 41, St. Maur-rd., Fulham.

WANTED, Engt. Pianist, cinema, hotel or dance band; expd. all lines, young and smart in appearance. Pianist, 55, Cottage Beck-rd., Scunthorpe, Lincs.

WANTED Known, Pianist, straight and dance, good reader; vacant Sats., Christmas and New Year's Eve. Elliott, 50, Hanley-road, N.4.

WANTED Known, smart expd. young Dance Pianist, own library, own car, modern style, wants gigs. Abbott, 10, Gillingham-st., S.W.1. Franklin 6348. Open New Year's Eve.

WANTED Known, Orchestral Pianiste, L.R.A.M., excellent sight reader. Pianiste, 37b, Newton-st., Greenock, N.B.

WANTED, Engt. through Talkies by Orch. Pianiste; pictures, variety, cafe; good refs.; any audition. Queenie Blanche, 43, Ruby-rd., E.17. Walthamstow 1371.

WANTED, by well-known Dance Pianist, engt., odd or perm. Westfield, 21, Camden Passage, N.1. 'Phone: Clerkenwell 7274.

WANTED Known, Pianist, dance; strong left hand; modern style; engagements. "Cromiech," Thorverton-rd., N.W.2. 'Phone: Hamp. 5392.

WANTED, Engts. by brilliant Pianist. Day times and odd nights. Any bus. Gordon, 31, Aldershot-rd., N.W.6. 'Phone: Maida Vale 6126.

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WANTED, Engagement by Pianiste; any business; free New Year's Eve. Lottie Caplin, 1, Granville Mansions, Shepherd's Bush, W.12. 'Phone: Shepherds Bush 3202.

WANTED, Engt., first-class modern style Dance Pianist; perm; anywhere; or gigs. Billy Williams, 18, Anatola-rd., London, N.19. Archway 1203.

WANTED, by well-known Orchestral and Solo Pianiste, permanent engt. Experti in dramatic, variety and picture work; splendid references. Miss Elsa Spearing, Westlea, 15, Norwich-avenue, Bournemouth West.

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WANTED, Engt. by first-class Pianist; modern style; excellent at straight and jazz; young; versatile; first-class gigs also. Flaxman 6539. 42, Upper Mall, Hammersmith.

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November 29th, 1930.

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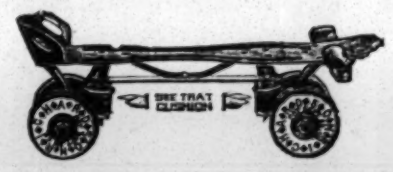

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"THE CATHEDRAL."

AT THE PLAYERS'.

A Play, dramatised from the novel by Hugh Walpole by H. Oldfield Box, in collaboration with Marion Fawcett; produced at the Players' Theatre on Monday, December 8th, 1930.

Archdeacon Brandon ... Norman V. Norman
Amy Brandon ... Christin Silver
Falk Brandon ... Ormiston Miller
Joan Brandon ... Doris Hilditch
Canon Ronder ... Geoffrey Clark
Canon Dowson ... Arthur Ewart
Canon Bentinck-Major ... Gerald Lea
Dean Sampson ... Rupert Siddons
Rev. Stephen Morris ... Atholl Fleming
Miss Milton ... Ethel Ramsay
Lord St. Leith ... Frederick Cooper
Bond ... Daniel Pinner
Gladys ... Buena Bent

Producer Marion Fawcett

Like most fine plays, this one shows its quality from the very first moment. Our interest is held immediately the curtain rises to reveal a woman sobbing her heart out alone, while through the window surges the clamour of bells on the evening air; and it does not relax again until the story has swept to its tragic conclusion.

Here is a marvel of compression. All of the novel, with its manifold conflicts and subtleties, seems to have been retained; the characters, not excluding the chief one in the book—the Cathedral itself—are made to live; and it would be possible to understand the play without any previous knowledge of Mr. Waplole's work.

Space forbids us mentioning all of the excellent acting. But we cannot refrain from specially commending Mr. Norman V. Norman who, as the Archdeacon, cleverly showed us why his wife loathed while his children adored him; Miss Christine Silver who gave a tragic intensity to Mrs. Brandon; Miss Doris Hilditch and Mr. Ormiston Miller, capital as the two children; and Mr. Geoffrey Clark, who invested with the necessary significance the important part of Canon Ronder. The play should be transferred as soon as possible from the Players' Theatre, which is too small to do justice to its enormous scope.

E.P.A. and Sunday Entertainments.

A draft Bill has been prepared by the Entertainments Protection Association for introduction into Parliament to amend the Lord's Day Observance Act 1780. The Bill enables all places of entertainment already licenced to be open on Sunday without discrimination between cinemas and theatres. It applies to the Administrative County of London, where the Sunday Opening—with the exception of theatres—has been sanctioned by public usage, and enables other parts of the country where opinions differ as to the desirability of Sunday Opening to consent to such opening or not as they thought best. The Bill further gives power to the Secretary of State to make regulations to protect persons employed in places of entertainment on Sundays.

"BLACK COFFEE."

AT THE EMBASSY.

A Play in Three Acts, by Agatha Christie, presented at the Embassy Theatre on December 8th.

Treadwell ... Walter Tennyson
Miss Caroline Amory ... Josephine Middleton
Lucia Amory ... Joyce Bland
Richard Amory ... Lawrence Hardman
Barbara Amory ... Judy Menteath
Edward Raynor ... André von Gyseghem
Sir Claud Amory ... Wallace Evennett
Dr. Corelli ... Donald Wolfit
Hercule Poirot ... Francis Sullivan
Capt. Arthur Hastings ... John Boxer
Dr. Graham ... Frank Fellows
Inspector Japp ... Richard Fisher
Johnson ... George Wiggins

Producer ... André von Gyseghem

The famous Belgian detective adds further laurels to his already wreathed head in Miss Christie's latest "thriller," in which there is plenty of work for his "little grey cells." A precious formula about new and dangerous explosives, a murder by poison, and the blackmailing of a beautiful young woman are the chief ingredients in the pudding and Miss Christie has done the stirring well. Various people are suspected and two who are not guilty of the murder—though one has attempted suicide—confess to it. The solution of the mystery we will not divulge. Go to the Embassy and let Hercule Poirot stimulate your "little grey cells"!

Francis Sullivan scored a distinct success in the part of Poirot, made famous by Charles Loughton in "Alibi." Indeed, it seemed that he had rather modelled his style on Loughton's. It was a similar interpretation of the character—and well done. Joyce Bland gave a very good performance as the beautiful young wife with a past, and Lawrence Hardman was a typical family-proud, rather stiff Englishman. Donald Wolfit was excellent as an "oily" Italian doctor—a sunicious character, of course, and André von Gyseghem was wonderfully bland as the surprising confidential secretary. John Boxer was the good-natured but not too bright Cantain Hastings to the life and Wallace Evenett did well as the murdered man—Sir Claud Amory, possessor of the formula. Josephine Middleton was delightful as Miss Caroline Amory, sister of Sir Claud, and given to reminiscences. Richard Fisher was a hearty Inspector Japp, and Judy Menteath was charming as Barbara Amory.

"A PAIR OF TROUSERS."

AT BIRMINGHAM.

Comedy in Three Acts, with a Prologue, by Frederick Jackson, produced at Birmingham Royal Theatre on Monday, December 8th, and presented by Barry O'Brien, in association with Ian Molesworth and Templer Powell.

Stephen Lanion ... Ian Hunter
Marion Lanion ... Cycely Byrne
Madame Lilette Reneaux ... Alice Delysia
Ronald Carrol ... Harold Warrender
Beatrice Murdock ... Violet Vanbrugh
Henry Murdock ... Ivo Dawson
Marjorie Ainsworth ... Grizelda Hervey
Hon. Evelyn Vane ... Hargrave Pawson
Valerie Chester ... Jane Wood
Craig Chester ... Hayden Coffin
Baker ... Stephanie Stevens
Martin ... Raymond Butler

The story concerns Stephen Lanion, an artist, whose jealous and suspicious wife persuades him to take a country house so that he shall forsake painting pretty ladies and devote himself to home life. So Stephen lets his town house to Madame Reneaux, a young widow who happens to despatch her friends and lover to the theatre on the very evening that Stephen calls to discuss a clause in the agreement. A picture hanging aslant is the simple cause of all that follows—a friendly *tête-à-tête*, followed by a gesture of masculine admiration which is returned, then a gossip scandal and a tempestuous scene at Stephen's country house. Here Stephen and Ronald's elder sister, Beatrice, have arranged a dinner to refute the slanders which have spread through London. Madame Reneaux is there, too, and Marion Lanion, arriving late, at once accuses Madame of living in open sin with her husband. Madame breaks out into a fine emotional remonstrance, while Stephen unsuccessfully urges his wife to apologise. The husband then upbraids his wife for her continued suspicions, so she leaves the house. The whole incident is due to Stephen tearing his trousers "in an important part" when falling from the steps as he attempted to right the picture. Hence the maid has to repair them. Subsequently, Ronald Carrol tries to persuade Madame to marry him. She confesses she "likes to keep a man dangling about," but says he is too doubtful of her good name to be sure of it after marriage. In his temporary absence, Stephen, now free and happy, comes along and incredibly performs the step-falling trick again—this time it is a trick. Then, lo and behold, his wife and several others burst into Madame's house and conclude the worst; for is not Stephen again wrapped in Madame's dressing gown? And as Marion has detectives trailing Stephen, the latter takes the opportunity of suggesting an elopement that very night. Madame has already tried to make Stephen return to his wife, but in vain, and therefore welcomes the proposal as the best solution of the impasse.

Mdlle. Delysia has a big part, and carried it through with charm and worldly-wise distinction. She portrayed the various moods required with well-balanced effect. Mr. Ian Hunter was delightful and managed the embarrassing situations adroitly. Miss Violet Vanbrugh, confident and pleasantly sensible as the older woman, gave a restfulness to her slender part which was eminently agreeable. As the lover, Mr. Harold Warrender was impatiently insistent and mentally concerned, as intended, and Miss Grizelda Hervey portrayed a modern unabashed young woman with the cocktail habit with complete success. Miss Cicely Byrne played the wife with the requisite hardness. Mr. Hayden Coffin had a small part as the moral business man; Mr. Ivo Dawson simply had to utter more or less staccato exclamations; and Miss Stephanie Stevens made a pert maid.

There are a few pretty passages in the dialogue, but it is the acting of the two principals which carries the comedy through.

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LONDON VARIETY THEATRES.

(*Other Variety Theatres on page* 11.)

WOOD GREEN EMPIRE.

It is some time since we had the pleasure of meeting the one and only George Robey here, and we are all tremendously pleased to renew acquaintance. His character comedy work is mellowed and roaringly funny and his famous gestures and expressions only add to the usual merriment. As a story-teller George is daring and diverting, but only he could tell a dog story such as he tells and get away with it. He had an enormous ovation here, as was to be expected. Barney Lando, with Myra Ansell and James Lannon, offer their comedy sketch, "Bargains." It is full of funny dialogue and laughable situations, and the players exhibit much artistry in the portrayals of the characters and receive much appreciation for their work.

Billy O'Connor is a pastmaster with the cards, and his amazing feats to an accompaniment of witty patter, leave one gasping at the end and still puzzled. There has not been a "slicker" conjuror here for some time. Astor and Astoria, a lady and a black-faced gentleman, present a variety of juggling tricks interspersed with comedy with the usual paraphernalia of their art, but it is their methods which get them over so successfully in all they attempt. The Ruby Sisters, two girls of the period, are beautiful and athletic amongst other things, and their versatile act is one which appeals directly to those in front.

Haig and Escoe are two versatile vaudevillians, who pulled down the house with their smart patter and songs and dances. They gave a quick show without a moment's dragging. Maggie Maclean, the singing mill girl, has a splendid soprano voice which she displays with marked success in dialect numbers and ballad songs which obtained appreciative applause. Les Eldons, comedy equilibrists, were successful in some amazing and amusing acrobatics.

THE METROPOLITAN.

Another big variety bill here this week depends on reliable feature acts, at the head of whom we find that subtly funny xylophonist, Lamberti. Not alone is he an adept at his instrumental business, of which he has all the technique at his finger tips, but his little asides and gestures proclaim him a master comedian in every detail. On Monday he had the house in shrieks. More comedy came from that licensed fanster, Jimmy Jewel, and a capable company in a laughable sketch, "A daring experiment," in which a hen-pecked husband's friend causes a bit of bother and the couple arouse shrieks of laughter at what happens to them eventually. Jimmy is a comedian with a particularly funny style which causes great delight in front.

Bennett and Williams, the two jovial boys with their phono fiddles, could have kept them entertained in front for hours so pleasant were their musical selections. They gave a turn much to the liking of all. Leslie Weston, the cheery chatterbox, is cheerier and chatterboxier than ever, and his stories and songs are full of that quiet boisterousness which results in great hilarity in front. Mona Grey, the varivoiced entertainer, has a new and original collection of imitations and impressions, in which her marvellous powers of vocal characterisation are displayed to the full. Her personality and ability hold her hearers in rapt attention the whole time she is presenting her show.

The Norris Girls and Max are a trio of singing and dancing entertainers full of pep and vitality, who sing unrestrainedly through a number of songs. Their youthful spirits communicate themselves easily across the footlights, and their offerings go remarkably well. Ralph Lohse and Nan Sterling, in their amazing trapeze acrobatics, create great excitement and thrills, and Edward Victor, with Eileen O'Connor, in their "handmade humour," present a novelty entertainment full of interest and skill.

QUEEN'S, POPLAR.

An unusual variety programme, replete with novelty acts of diverse appeal, occupies Morris Abrahams' stage this week, and there was a nice welcome on Monday from well-filled houses. Firstly there is Murray, the Australian escapologist, who makes several mysterious escapes from handcuffs, boxes and cabinets, and finally presents for the first time "the Devil's Island challenge of death, the guillotine, a fearsome article from which Murray extricates himself in safety in a short space of time. He creates a tremendous wave of excitement in the audience, and succeeds in presenting a thrilling and enjoyable entertainment throughout. Jack Joyce, the monocled singing, dancing and talking comedian with only one leg, claims to have danced with more girls than any man in the world. We can quite believe it. He has a buoyant personality which would attract any girl. He sings charmingly and has a very pleasant flow of chatter which endears him to the audience immediately. It is very wonderful to witness his success at stage work with what is a seeming impediment. Another novelty feature is "The Dixie Birds" from Murray's Club, sixteen coloured artists, including Johnny Nit and the Dixie Singers in a peppy and fast singing and dancing show which was thoroughly appreciated. The Hintoni Brothers performed unusual equilibristic and acrobatic feats with an ability and artistry which carries them far. Fyne and Hurley created roars of laughter with their chatter and cockney burlesque of "The Lights of London." The Eccentricity Boys maintained interest with their clever eccentric dancing and singing, and amusement at their comedy antics. Much approval was bestowed on Madge Kennedy, the talented songstress and impressionist with a delightful style and stage presence, and Margaret Barrie, a Scotch vocalist, completes with some pleasing songs. Mr. H. J. Richards is the able musical director.

SHEPHERD'S BUSH EMPIRE.

An excellent all-round variety bill at the Shepherd's Bush Empire is headed by the Rigoletto Brothers. Described as the "World's Entertainment"—a reference to their success on five Continents—they give a varied programme as illusionists, jugglers, comedy artists and musicians. The latter is a variation of the old-time Italian "one-man band" given in a new setting—this year of jazz. Their show is the acme of dexterity, enhanced by the sangfroid manner in which they performed. Harry Carlton makes a great success as a ventriloquist and was accorded an enthusiastic reception. Wiere Brothers, a trio of comedy eccentrics, are remarkably good in a dancing act in which three minds act as one.

Terry Wilson had several good numbers, particularly "Ro-ro-rolling Along," and his "Seaside Bandmaster." In the latter he gave impresstons of the conductor complying with "request numbers." The debonair leader of the band can learn the art of showmanship from Harry, especially with the exaggerated wielding of the bâton! Billy Kay is a diminutive artist who contrives to get a lot of fun out of his four feet of folly. He was screamingly laughable in a burlesque of the "dying swan" and added to his success with a clever "big boot" dancing act.

It is something original to commence one's act in the dark, but Pam and Douglas speedily showed that they have no need to hide their talents. They give a number of cameo comedies in varied contrast to the "Cockney," "American" and the inebriated "swell" encountering a policewoman they show their versatility, and their "take-off" of Napoleon Bonaparte and Josephine is the height of absurdity and kept the house in roars of laughter. Michel is a clever exponent of the xylophone and apart from his musical abilities is a first-rate dancer. His "steps" would do credit to many a dancer untrammelled by the recollection that he has to keep playing at the same time a difficult instrument. It is a clever exhibition of simultaneous thought and action. Ethel Revnell and Gracie West are a contrasting pair of oddments who make full use of their quaintly assorted stature in a highly humorous act.

Billy Percy.

Back in town again after his provincial tour with Jose Brooks' "Wide Awake," Billy Percy is in his usual bright form at the Bedford this week, and quite *au fait* with the latest news, as some of the gags he put over on Monday were quite red-hot from the Press. He is certainly one of the most topical of comedians, and always entertaining.

Old Leicester Hall Closed.

The Old Pavilion, in Belgrave Gate, Leicester, has now been closed, the property coming into the new road improvements scheme. The hall has had a run of over fifty years, and many of the famous "stars" have visited it in times gone by. It closed as it opened, with variety.

Billy Kay.

At Shepherd's Bush this week Billy Kay is a welcome contributor to the programme, and the latest number, "Gorgonzola" proved most successful. Billy is to play Idle Jack in "Dick Whittington," which opens at the Grand, Clapham, on Boxing Day.

"BEAUTY ON PARADE."

AT PENGE.

Mr. Wallace Parnell's fame as a producer of the most artistic modern revues is now well known, and a big crowd gathered on Monday at the Penge Empire Theatre to see his "Beauty on Parade." Nor were they disappointed, for some of the scenes are veritable feasts to the eye that well justify the title. The comedy is not forgotten either, and there are some really delicious skits and sketches of a humorous nature that appeal strongly to audiences everywhere.

Mr. Harry Angers is principal comedian, and a very big success. He has that ingratiating style so necessary to revue. Just a flicker of the eye, a pursing up of the lips, or a word quietly spoken, and the most subtle point is easily made. He works hard in this show, but with very marked effect. The dancing of Miss Nadevda Nicolaeva is another strong feature. It is the most superb thing possible. Miss Paula York gives a very versatile performance. She, too, is a big success, and so is Mr. Jack Browning, a light comedian of distinct merit, who scores heavily throughout. Mr. Bert Escott's comedy characterisation is of the best, and Miss Mirabelle Weir also does well in various parts. The Misses Mildred Rackham and Muriel Whitlock's "Fan Waltz" is well put over, and Mr. John Coleman also sings well. He is a talented vocalist and a good actor. Serge Renoff, Olga Graham and Keith Lester are the other names that deserve more than passing reference did space permit. The Grafton Girls are a delightful singing and dancing chorus.

"THE BEST YET."

AT WALHAM GREEN.

Ferris Productions (in association with Reg. Astley) presented their new revue, "The Best Yet," to delighted audiences at the Granville, Walham Green, on Monday. It is in twelve scenes and is written by R. Effay. It has a story, telling of the efforts of one Smithers, a waiter at the Cabaret Club (which forms the first scene) to get on the stage, and how his wife endeavours to frustrate him. This is quite sufficient to hang together the various scenes, which are a capital mixture of comedy episodes and spectacular singing and dancing scenes.

Mr. George Mayfield, as Smithers, is an ideal principal comedian for revue. His make-up, to start with, causes laughter, and his humorous utterances are put over with a wealth of effect. He makes the most of every opportunity, and never loses the least possible chance to score a comedy point. A good deal of the fun is due to Mr. Mayfield's association with Miss Miriam Ferris, who gives of her best throughout. Her low comedy work is immense, and she scores a very big hit with the number, "Husbands." Mr. Sydney Christo and Mr. Harold Ford both do well in individual items, and their own speciality, which comprises some excellent singing, patter and dancing, is one of the best things in the show.

Mr. Edward Wood plays the light comedy lead, Frank Travers, in excellent style. He looks the part, and he has some capital duets with Miss Frances Buckland, who as Diane Worth, sings beautifully. Both Mr. Wood and Miss Worth possess voices far above the average of touring revue. A distinct find is Miss Tina Hallett. She has a pretty face and figure, acts with distinction and sings and dances in charming style. Mr. Will Britton, Mr. Maurice Kerr, and the O'Shea Girls, complete the fine cast. The latter are a captivating singing and dancing chorus, and their delightful specialities are loudly applauded.

"WIDEAWAKE."

AT THE BEDFORD.

Jose Brooks presents this comedy revue by Charles Baldwin as designed by himself and with dances and ensembles by J. Sherman Fisher with every symptom of success. Billy Percy, the comedian, arrives as the first passenger for the Channel Tunnel opening in A.D. 1939. By will he has to marry Eileen Carlton to inherit a heap of money. The Mayor finances him for the nonce. From thenceforward he bubbles over with low comedy humour. We are wafted to Kensington Gardens, the land of the "midnight sun," Marseilles and Mexico, and all of these are elaborate and interesting.

Ernest Eden as the impecunious Eastern potentate Ramjah is well to the fore as a vocalist, and Drew and Greenwell are a pair of excellent acrobatic dancers. Barnes and Rich in "Ode to the lost Brolly," oblige with a cute dance, and in "Mixed Doubles" they do well. The Twelve Treasures are an alert, smart and well-drilled chorus of dancers who enliven many a scene.

Peggy O'Dare comes into the picture at intervals, and is always welcome with her charm and vivacity. Eileen Mowbray, as the Mayor's better half, fills the gap in several sketchlets and humorous excerpts. Marjorie Owen (Doris Stone) makes a good impression in her song, assisted by the Treasures. Ernie Bee as the mayor, a coffee-stall keeper and other parts, helps to keep the ball of fun rolling. Frank Wilson whistles well and plays various instruments in fine style. Suzy Stanbridge, as Eileen Carlton, sings several songs very acceptably and gives a generally pleasing performance. In the duet, "Life and Love," with Ernest Eden, they both excel.

Little Baby Mollie sings "I Lift Up My Finger" and "Dancing With Tears In My Eyes" with the cordial approval of the audience. The fun at Marseilles with a parody on "The Volga Boatman," etc., is the best burlesque nonsense in the piece.

"HELLO FOLKS!"

AT FINSBURY PARK EMPIRE.

Julius Darewski and Tommy Handley, the effervescent B.B.C. comedian, are responsible for the novel entertainment, "Hello Folks!" which was presented for the first time in London at this hall on Monday. Prompted by the fact that, while the voices of certain popular wireless artists would be recognisable to them anywhere, many listeners have never seen the actual performers, they struck the happy idea of revealing the stars in a specially-constructed stage show.

Led by Tommy Handley, some of the best-known radio artists decided to show themselves. Thus "Hello Folks!" presents also Ronald Gourley, the amazing blind pianist and whistler, whose meritorious powers of music are really unbelievable; the Fayre Sisters, the pretty girls who sing, dance and play musical instruments, combining into a harmonious performance which rouses the house to big enthusiasm; Mabel Marks, the radio comedienne who knows how to sing a song, selects those which are bound to go successfully, and gets over on her charming presence and personality; Marie Lorenzi, the West End harpist, whose music is entrancingly attractive and beautiful; Sandy Rowan, the young Scotch comic, whose character comedy work causes loud laughter; Fred Lewis, famous for his remarkable character impressions and impersonations, which are the real thing, if you close your eyes; Teresa Watson, the singularly-gifted vocalist whose straight numbers were particularly appreciated, and Leonard Maxwell, the experienced actor.

Each artist presents his or her separate entertainment, and each entertainment has been welded into one fast-moving whole by Herbert Sargent and Con West, who wrote the book of "Hello Folks!" and Charles Henry, the well-known producer.

Tommy Handley himself is a comedian with a voice, and a wealth of comic expression, and he is seen in one of the notable features of the show, the special revival of "The Disorderly Room."

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1930—31.

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KINGSTON EMPIRE.

Following a series of revues, musical comedies, dramas and productions of all kinds, Gertie Gitana's variety bill makes a welcome change here this week. The Eight Dainty Maids set the ball rolling on Monday evening with a pretty vocal introduction, followed by a routine of dancing steps, both in solo and concerted form. Dancing, but of a different character, is also accomplished by Joy Dean and Don Ross. Acrobatic and speciality numbers are fascinatingly put over by this clever couple. Harry Pantz and his boys, in an all-laughing equilibristic and acrobatic show, indulge in many tricks of amazing cleverness and skill.

Sammy Shields' Scottish stories and songs kept the house in an uproar all the time he was on and his football parody with many local references was a great hit. W. C. Barnes, the juggling coon, introduced many novelties into his clever turn, which was interspersed with some welcome slices of fun. Gertie Gitana had a big reception. Looking as dainty and charming as ever, she sang a series of old and new successes, infusing a wealth of sympathy and charm into each song.

Wright and Marion, "America's Destroyers of Gloom," gave a first-rate comedy cross-talk act, including some amusing stories and vocal numbers and were a gigantic laughing success. Clown Decars, with his circus, including all kinds of trained animals and birds, appealed especially to the big crowd of youngsters.

FILM NOTES.

"Street Scene" for the Film.

After acute competition for the film rights of "Street Scene," Elmer Rice's realistic drama of the New York tenements has been bought by Samuel Goldwyn to be produced as a "talkie" in Hollywood. Elmer Rice was awarded the Pulitzer Prize in 1929 for the play, which ran for 600 performances in New York and two companies have been on tour with it in America ever since. It opened in London in September and on Thursday last celebrated its hundredth performance at the Globe Theatre.

Talkie Shorts.

Pathé shorts recently trade shown include several stage artists. Collinson and Dean give their amusing argument with plenty of laughs resulting. Parr and Parr are seen in their novel simultaneous dancing. Albert Whelan, with his son Gordon, is as entertaining as ever in song and story. Charles Laughton is seen making up for his gangster character, for which he gives explicit directions. Ronald Frankau is amusing in his motor-car number.

Engaged to Chew Tobacco.

When Sir Harry Lauder was asked once what he remembered about Arbroath, the Forfar city, he promptly answered, "That's where I learned to chew tobacco." We wonder if he guessed the possibilities of that accomplishment. William A. Orlamond is a veteran character actor, a violinist, a baritone singer and linguist speaking six languages. But—he was hired to chew tobacco in a picture. The part is that of a stage door keeper in Mary Pickford's new picture, "Kiki," a Sam Taylor production for United Artists, in which Reginald Denny is the leading man. Orlamond can chew in time to music. He was asked to take the rôle because of his rhythmic jaws. Now, Sir Harry, can you beat that?

Sensing an Audience.

Eddie Cantor, that irresistible funmaker, who plays the hypochondriac hero of "Whoopee," differs from other actors about the frozen silence of a studio. Cantor has a theory that an actor can give a better performance in front of the microphone than he can on the stage. "Haven't I got an imagination?" he asked when reminded that there is no stimulation from an audience such as an actor counts upon. "Can't I just see the crowd before me? Can't I hear applause? And anybody who ever tried to be funny in front of an audience which has gone cold—that happens, you know—ought to know that the audience and the applause you can imagine for yourself is a lot more reliable than a theatre full of people who may or may not be in the right mood.

ANSWERS TO CORRESPONDENTS

R. C. SAUNDERS.—*Try Gorringes of 9a, Green-street, Leicester-square, W.C.2.*

O. WILLCOCKS.—*It is impossible to say how long Mr. Colin Clive will be in America. He has gone to New York to act in a new play and not, as far as we are aware, to make a talking picture.*

G. B. CRESTOCK.—*Address your question to W. G. Gray, Esq., Secretary of the Actors' Benevolent Fund, 8, Adam-street, Strand, W.C.2.*

TOM SMITH.—*We do not think there is sufficient vogue for the entertainment named to give you even a remote chance of obtaining engagements, either in London or the provinces.*

B JONES.—*The theatre named has been wired for the "talkies," but to the best of our knowledge a Movietone item in each programme is the extent to which the installation has up to the present been used.*

Max Miller

Sunday News.

A TELLING TOP-LINER

I have added a fresh name to my list of really funny music hall comedians—that of Max Miller, who has recently been winning great popularity at the leading London halls. I have seen him on numerous occasions since Val Parnell first brought him to town three years ago, and he has always "gone big." On the stage he wears a grotesque suit of plus fours, check stockings, patent leather shoes, and a brown bowler hat. He has good patter, most of which he writes himself, and good songs. Unless I am very much mistaken, Miller is very soon going to be a top-line attraction.

THE CALL BOY.

The Star.

MAX MILLER'S SUCCESS

The Palladium Management have a flair for finding talent. Max Miller, their latest discovery, has an engaging personality, excellent patter, and first-class numbers. He "gets over" every time. For years he was in the Provinces, where he made a name for himself.

Max Miller

This Week again at the PALLADIUM

Direction: Julius Darewski

AUSTIN SISTERS

Panto Settled

RANDOLPH SUTTON'S "BABES IN THE WOOD"

Palace, Newcastle, (3 weeks) then tour

Sandy Powell.

At the Carlton, Islington, last week, Sandy Powell concluded his variety engagements for the present, and is off to Hull for the panto season, playing Idle Jack in "Dick Whittington" for Mr. Leon Salberg.

Palladium and Holborn Empire.

The General Theatres Corporation Ltd., announce that, from December 22nd, rehearsals at the Palladium will start at nine o'clock, and at the Holborn Empire at ten o'clock.

P.D. All British PANTO NUMBERS

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COMEDY FOX-TROT

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COMEDY FOX-TROT

WHEN THE ORANGE TREES BLOSSOM IN SPAIN
VOCAL FOX-TROT TANGO

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wishes to thank Mr. George Black and Mr. Val Parnell (G.T.C.) and Miss Leddington (Syndicate) for present Season in England

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FROM SOMEWHERE

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HIGHWAY TO HEAVEN
WHEN LOVE COMES IN THE MOONLIGHT

FROM "JUST IMAGINE"
OLD FASHIONED GIRL
YOU ARE THE MELODY
NEVER SWAT A FLY

FROM "GOOD NEWS"
GEE, BUT I'D LIKE TO MAKE YOU HAPPY
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The Realm of Music

By L. HENDERSON WILLIAMS.

R.A.M. STUDENTS' CHAMBER CONCERT.

The performance in Duke's Hall on December 1st held their own with difficulty above an unmodulated orchestra or road-breaking instruments. Even so one received the impression that they were practically all well up to and even above the usual high standard of the establishment. Especially good were Walter Emery's organ, Nancy Dickinson's piano, Esmé Haynes' violin and Florence Hooton's 'cello playing. Amongst the singers Alec John displayed notable promise vocally and artistically. Ralph Williams is on the way to becoming an expert trumpeter. Constance Warren's MS. "Lament" for violoncello and piano was simple and tuneful; wisely so because it is therefore likely to find favour with a publisher for sale to teachers.

MAURICE EISENBERG.

The supreme achievement of Maurice Eisenberg's 'cello playing is its complete enfranchisement from consideration of means. Executancy is so assured, so much a matter of course, that the whole mind is free to dwell on the music's intrinsic value. Thus with Jean Huré's Sonata in F sharp minor, Eisenberg's presentation "created" it as a gifted actor creates a rôle, whereas in other hands it might have seemed either feeble of melodramatic. To the unaccompanied Bach Suite (C major) he lent a rich variety and a charming ease, though some might object that the rhythmic tide of the *Courante* seemed occasionally to overflow its barlines. The *Bourées* were pure delight. With Eisenberg warmth and fullness of emotional expression never exceed the bounds of dignity. There is tenderness and grace as well as power but never a trace of sentimentality. To Pablo Casals' *Poème*, as to the Huré, one felt that he added worth from the qualities of his own mind, for though the former was effectively written for the instrument it was not creatively striking.

KATHLEEN BRADING AND GILBERT BAILEY.

At the American Women's Club on Tuesday evening, the 2nd, Miss Kathleen Brading gave a 'cello recital which would have had a better chance to establish her reputation if she had chosen a more sympathetic and experienced accompanist. She has a very fluent technique, a reliable memory, rarely departs from true intonation and seemed to have a pleasing tone when the piano permitted it to be heard. The extent of her interpretative talent is not yet evident. Mr. Gilbert Bailey's singing of Purcell's "Evening Hymn," Dowland's "Flow not so fast ye fountains" and some modern songs was an interlude of pure musical delight. It is rare indeed to meet a singer who is not content to exploit a naturally beautiful voice, but who is so sincere an artist as to have trained it as carefully as a front-rank instrumentalist. It was an exquisite medium for sensitive interpretation. Particularly admirable was Mr. Bailey's enunciation of consonants; perfectly clear, yet no more than a ripple on the long, even flow of the breath. He was more fortunate in his accompanist than the 'cellist.

BOROVSKY.

M. Borovsky's piano recital in Wigmore Hall on Wednesday afternoon was like a slowly ripening fruit, mellowing as time progresed. He was not at first in his usual form in the four Preludes and Fugues from the "Well-tempered Clavier," but that in A minor was delivered with superb mastery. The rapid movements in Beethoven's *Pathétique* were played with marvellous technical brilliancy and the sketches in Schumann's "Carnaval" were well differentiated if a trifle heavily drawn. But he was at his best in the Prokofieff group. The atmosphere of the Old Grandmother's Fairy-tales was most cleverly suggested, and the Gavotte in F sharp minor was as crisp and clear as frosty sunlight. Stravinsky's "Petrouchka," rendered in his usual forceful style, come last.

B.B.C. SYMPHONY CONCERT.

An exclusively Beethoven programme was submitted at Queen's Hall on Wednesday—"Leonora III," the Pianoforte Concerto in E flat, No. 5, and the Fifth Symphony. The conductor was Sir Landon Ronald, thoroughly at ease in handling the orchestra. The soloist was Benno Moiseiwitsch, who rendered the "Emperor" with sincerity, simplicity, easy mastery and a complete avoidance of show-off. He saw the Finale in a softer light than is common, treating the characteristic rhythm with a delicately clear articulation, free from hard brilliancy. In the Overture the loud and soft contrasts were effectively made and all the instruments took their points well. The Symphony was literally excellent but spiritually poor. Fate's "knock" suggested not an Immortal but a weak-kneed commercial canvasser and the music throughout gave no feeling of poignancy. *Tempi* seemed rather on the slow side; but it may have been merely lack of vitality in the rhythms. The large audience received everything with enthusiasm.

INTERNATIONAL CONTEMPORARY MUSIC.

The 1931 festival of the I.S.C.M. will be held in Oxford from July 20th to 26th, and in London from July 27th to 28th, when concerts of choral, orchestral, chamber, military band (original compositions, not arrangements) and organ music will be given. The Reading Committee of the British Section (London Contemporary Music Centre) will meet at the end of December 1930, to select works to be submitted to the International Jury, which will meet in Cambridge in January, 1931. Composers who wish to submit works to the British Section are asked to send them in by December 15th, 1930, to the Secretary C.M.C., 117, Great Portland-street, London, W.1. The International Jury for 1931 consists of MM. Berg, Casella, Jirak, Honegger and Fitelberg.

PATRON'S FUND REHEARSAL.

Two pianists and a singer took advantage of the orchestral rehearsal on 5th inst. The L.S.O., under Dr. Sargent, played the accompaniments more sensitively than I have heard for a long time. Thelma Bryan, pupil of Mr George Woodhouse, showed not only musical but poetic feeling in her rendering of Schumann's Pianoforte Concerto in A minor. Such weaknesses as were apparent were those of youth and inexperience and she displayed an instinctive sympathy with the orchestra, a sense of the work as an organic whole, that promises unusually highly for her future. John Hunt, soloist in Brahms' Concerto in B flat, is steadily building up a reputation as a pianist who not only plays brilliantly but thinks. He needs only to become better accustomed to the orchestra to make his name in this form, which affords him more scope, and at the same time more control, than the solo sonata. Clifford Deri (R.A.M.) sang two Arias from Mozart's *Don Juan*, displaying a suitable voice but some misapprehension as to style.

R.A.M. STUDENTS' ORCHESTRAL CONCERT.

A long programme exhibiting the talents of many vocal and instrumental soloists was played through under Sir Henry Wood in Queen's Hall on Friday afternoon. The *ensemble* of the orchestra, particularly of the strings, was well displayed in two movements from Beethoven's Seventh Symphony, accompaniments being also, for the most part, sympathetically handled, though not all of the Bach Suite in B minor for Solo Flute (Wilfred G. Smith) went as well as it might. William Walton's *Sinfonia Concertante* was appreciatively rendered by the orchestra and by Margaret Good, the pianist. An unpublished composition for orchestra, "Two Water Colours," by a student, Ivor Walsworth, evoked interest. He has, I think, more of the right stuff in him than the majority of his fellow-students though neither of the works (suggested by pictures by Alswen Montgomerie) quite fulfilled their intention. Development of material in "The Lone Pine" petered out. "Summer Heat in a Garden" was homogeneous and distinctly well felt though, probably, he is realising himself by this time that some of the scoring looked better than it sounded. He should continue. Alan Richardson played Mozart in the right style. Florence Hooton is an exceptionally expert 'cellist but needs to develop fuller tone. Esmé Haynes is a very promising violinist.

R.C.M. FIRST ORCHESTRA.

We should not need to import sectional leaders when we have such good young players in our midst. The personnel of the First Orchestra is a very happy hunting-ground and whatever source eventually subsidises opera it is to be hoped it will realise this. The programme on Friday night consisted of Elgar's "Cockaigne" Overture (played in capital style), John Ireland's new Pianoforte Concerto, Beethoven's Fifth Symphony and the Respighi-Rossini Suite "*La Boutique Fantasque*." Bethoven was good, but not so good as Brahms' First, in October. The players were more interested in Ireland's Concerto, which went excellently. Helen Perkin is an ideal interpreter of this music as well as an expert pianist. The work itself is undoubtedly one of Ireland's best—noble in melodic contours, rich in harmonic interest and daringly ingenious in orchestration. Dr. Sargent conducted inspiringly.

T.C.M. STUDENTS IN QUEEN'S HALL.

Both Mr. Barbirolli and Mr. Kennedy Scott have reason to congratulate themselves on the continually rising standards of orchestral and choral work in connection with the College. As well as the purely orchestral items, which included Mozart's Symphony No. 34 in C and Delius's Symphonic Poem, "In a Summer Garden," the accompaniments were most sympathetically handled—a great test. Bach's Cantata No. 72, "*Alles nur nach Cottes Willen*," in which the number of accompanying instruments was judiciously reduced, was well played as well as well sung, and the chorus was heard subsequently in part-songs by Alec Rowley. Betty Hutchings, a new, young soprano, was especially promising. Evel Burns, a clever and well-trained young pianist, rendered Grieg's Pianoforte Concerto with great feeling and nice, clean finger-work.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Wigmore: 3, Trinity College of Music Students' Chamber Concert; at 8.30, Betty Humley, pianist. Queen's: 8, B.B.C. Symphony Concert. Royal College of Music: 8, Operas by Dr. Nicholas Gatty and Anthony Collins. Westminster Cathedral Hall: 8.15, Margaret Baldock Students' Concert.

Thursday, 11th.—Wigmore: 3.15, Dora Milner's Pupils' Concert; at 5.30, Ella Arengo, singer; at 8.30, John Pritchett, pianist. R.C.M.: 8, Opera.

Friday, 12th.—Queen's: 8.15, Hamilton Harty Symphony Concert. Chelsea Town Hall: 8, John Morel, singer. Wigmore: 8.30, Beatrice Beaufort and Janet Christopher in duets. Grotrian: 8.30, Catherine Walker and Augustus F. Lowe, song and piano.

Sunday, 14th.—Opening of the "Sunday Nine-O'clocks" at Princes' Hall, Piccadilly, in connection with the Faculty of Arts. London Concert Orchestra, under Angel Grande.

Monday, 15th.—Kingsway Hall: 8, Amateur Orchestra of London. Wigmore: 8.30, John Hunt, pianist.

Tuesday, 16th.—Wigmore: 8.15, Oriana Madrigal Society.

LEOFFELER DANCE RECITAL.

The accomplished pupils of Mme. Leoffeler's school of dancing gave a very pleasing performance at the Rudolf Steiner Hall on Friday. The programme consisted of a divertissement and a ballet, "Terpsichore," invented by Mme. Leoffeler and produced by her for the first time at the Court Theatre in 1913. The whole production was most tastefully dressed. The charming ballet was very well done. Betty Logan was an excellent Nina. Stella Clarke danced excellently, too, as the "darling" Carlotta. Mathis Argan was good as Beppo and Olive Renton was a graceful Terpsichore. Nigel Castle brought a touch of humour to the ballet as the Grand Duke, and Edward Ashly was a typical dancing master of the period. In the divertissement, Betty Logan, Stella Clarke and Olive Renton all distinguished themselves, as did also Mathis Argan, Lola Trivelli and Daphne Lea. Those dances which linger especially in our memory are the Russian dance, the Dutch dance and an amusing fantasy, "Past and Present," in which once again Betty Logan appeared to have caught the spirit of ballet. The "London Girls" contributed a breezy whiff of modernity and were warmly applauded for their syncopated efforts. Mathis Argan was excellent in the Russian dance—here, too, Stella Clarke was a most vigorous "boy"—but he was far too stiff in the tango; he might have been much more "Spanish." Other performers who were well deserving of mention were Adele d'Oliviera and Wendy Seneer. Lola Trinelli is a little wonder and should develop into a very fine dancer.

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Theatrical Gossip

Prince of Wales and A.B.F.

Lady Wyndham has received an official intimation that H.R.H. the Prince of Wales has graciously consented to become Patron of the Actors' Benevolent Fund. It will be remembered that his Royal Highness presided at the annual luncheon that was held at the Savoy Hotel last Spring.

Green Room Rag.

The Green Room Rag held at the Strand Theatre on Sunday evening was the usual high-spirited affair which, although it moved with a commendable professional slickness, gave also the impression of joyous improvisation. One of the best items was the sketch by Patrick Denroche called "July the Fifth." It had a charming delicacy and was well acted by Mr. Aubrey Mather, Mr. Edgar Norfolk and Miss Celia Johnson among others. Sir Gerald du Maurier produced and played in "Curiosity," a mystery play which remained mysterious even for the author, as Mr. J. H. Roberts, who wrote it, blandly announced from his place in the audience. A spoof "All-British" musical comedy, "Just a Country Girl," evoked roars of laughter with its somewhat biting humour.

Gallery First Nighters.

The Rev. Herbert Dunnico, M.P., will take the chair at a debate at the Gallery First Nighters' Club on Sunday, at 7.15, when Mr. Benn W. Levy will speak on "Turning the Theatres into Churches—and vice versa." The next G.F.N. dinner will be held on January 11th.

Drury Lane's New Musical Drama.

The forthcoming production at Drury Lane will be entitled "The Song of the Drum." One of the principal threads in the pattern of the story is that of conspiracy and revolt. The atmosphere of a fantastic Eastern world will be created.

Miss Helen Gilliland has been selected as leading lady. Allan Jeayes will play Ilkham, the Prince, who is at the head of the conspiracy against the British rule. Brian Gilmour, too, has a good part.

"To See Ourselves."

To-morrow (Thursday) Frank Vernon and Jose Levy will present "To See Ourselves," by E. M. Delafield at the Ambassadors. The cast will comprise Nicholas Hannen, Marda Vanne, Helen Spencer, Maurice Evans Audrey Cameron. The play will be produced by Frank Vernon.

The play is a light comedy of marriage. The Allertons are a middle-aged couple living in an ordinary, humdrum life in Devonshire. When Mrs. Allerton's sister and a young man spend a holiday with them, the matrimonial ideas of the young couple interrupt the rather dull existence of the married pair with some amusing and very unforeseen results.

"The Windmill Man" at the Scala.

That persistently popular children's entertainment "The Windmill Man," which has for the last nine years drawn packed audiences to the Victoria Palace, is going this year to the Scala, where it opens on Boxing Day. In addition to performances every afternoon, evening performances will be given as well from December 26th till January 3rd.

Bert Coote will again be the "Mad" Gardener, and the Windmill Man will be played by Geoffrey Davies, the young singer who will be remembered for his rendering of "In the Valley" in "Eldorado." Ruby Hillary will again appear as the young Prince. Yvonne Ironside will be the Princess, and Joyce Marlowe the Fairy Messenger Boy. The music which so delightfully accompanies the singing and dancing of this charming fairy adventure story will be played by a special orchestra under the direction of Mr. John Weaver, who has always conducted for "The Windmill Man" at the Victoria Palace, where for twenty years he was musical director.

"A Pair of Trousers."

The Criterion Theatre has been secured for the presentation on December 23rd of the Molesworth-O'Brien production of "A Pair of Trousers," by Frederick Jackson. Delysia and Violet Vanbrugh will be in the cast.

"Caviare" at the Little.

After postponements principally due to alterations necessitated by the requirements of the Censor, "Caviare" will be produced at the Little Theatre this (Wednesday) evening. Novelty will be supplied by Richard Odlin, the puppeteer, whose famous puppet, Josephine, is likely to excite unbounded interest. Barbara Williams is Mr Odlin's dance partner. New mime plays will be given by Hilda and Mary Spencer Watson, and chamber music, to accompany these performances, will be played by Ursula Boase (harp and virginals) and Phyllis Geeson ('cello). Satne and Armine Meduira, the Spanish singers, will sing folk-songs. Edward Cooper, the English pianist and composer, Robin Irvine, John Clements and Reginald Tate are also in the cast.

"The Improper Duchess."

Yvonne Arnaud's London re-appearance, early in the New Year, will be under Maurice Browne's auspices, in the title rôle of J. B. Fagan's new comedy, "The Improper Duchess."

"Merchant and Venus."

Ernest Jay and Pamela Carme play the title rôles in Lawrence Selwood's quaintly-named comedy, "Merchant and Venus," which the Repertory Players will present at the Piccadilly Theatre on December 14th. Others in the cast include Kathleen Harrison, Katie Johnson, Minnie Rayner, Ruth Taylor, Clive Morton and Sebastian Shaw. Ernest Thesiger is the producer.

"A Marriage Has Been Disarranged."

The new play above-named, produced by M. Leon M. Lion, at the Royalty last night, deals with the psychological reactions of a selfish family, and although, at times, the action is slow and the dialogue involved, there is scope for some tense acting by Miss Mary Newcomb, who scored a personal success. Lady Tree, Brian Aherne and S. J. Warmington are among the principals.

Everyman Theatre Guild.

"Land of the Christmas Stocking," the new musical play for children, will be produced at the Everyman Theatre, Hampstead, on Tuesday, December 23rd, for two performances daily. The libretto and lyrics were written by Captain Harry Foord, R.N., and Mabel Buchanan Stevens, the music being composed by the latter. Marie Dainton will play the Nurse and Lawrance Hanray, Odd Man. Other members of the cast will include Hermione Darnborough, the fourteen-year-old première danseuse, Sheila Maloney, Reginald Kenneth, Harold Young, Miriam Leighton, John Denis and thirty of Miss Eupran MacLaren's pupils. The play will be produced by E. Waldemar Leverton and Malcolm Morley.

Julian Wylie's Pantomime Secrets.

Without the aid of a revolving stage, Julian Wylie will change the largest and heaviest scene in his pantomime, "Aladdin," at the Dominion Theatre to another full stage set in the space of the tenth part of a second. This he claims to be the biggest stage trick ever done. "Aladdin's Blue Lacquer Palace" will become "The Desert" literally in the twinkling of an eye. Other big scenes in this production are the Market Place in Pekin, the Cave, the Garden of Jewels, the Widow Twankey's laundry, the Hall of a Thousand Windows, and Outside the Walls of Pekin, where Lupino Lane will jump through seventy-four traps in six minutes.

"Bitter Sweet" Christmas Arrangements.

Evelyn Laye will make her last appearance in "Bitter Sweet" at the evening performance of December 20th. Mr. Cochran is then giving the company a holiday until Boxing Day matinée, when Miss Peggy Wood will return to the cast for another year or so. This means that His Majesty's Theatre will be closed from December 22nd to the 25th.

"Maid of the Mountains."

The successor of "Sons o' Guns," which finishes its run at the London Hippodrome on Saturday, December 13th, is to be "The Maid of the Mountains," the famous Daly's Theatre musical comedy which was recently revived and is now being brought to London after successfully touring the provinces. It is to open on Thursday, December 18th, and will run for a season of eight weeks only, after which Jack Buchanan's new musical comedy, "Stand up and Sing," which began a provincial tour at the Empire Theatre, Southampton, yesterday (Tuesday), will take its place.

The cast of "The Maid of the Mountains" will include Ann Croft, who will take the part of Teresa, made famous by José Collins; Mark Lester, who was in the original cast; Bertram Wallis; Jerry Verno; Billie Hill and Bruce Carfax. "The Maid of the Mountains," which has been brought up-to-date by its author, Frederick Lonsdale, is being presented by Herbert Clayton and Robert Macdonald, in association with Moss' Empires.

Testimonial to Theatre Manager.

There were over three hundred subscribers to a testimonial which was presented by Sir James Openshaw, D.L., at the Bull and Royal Hotel, Preston, to Mr. Walter McLaren, formerly manager for a period of ten years of the Empire Theatre. The testimonial consisted of an illuminated address and a substantial cheque. Mr. McLaren, after thanking everybody concerned, said that three months ago he was the saddest man in Preston when he heard that his directors had decided to lease the Empire for pictures, because his heart was in the legitimate theatre. A month ago, when he resigned his position and severed ten years' connection with the theatre, and seventeen years with the old company, was another sad occasion. But that night made up for it all. That night he was the proudest man in Preston. The directors of the Empire Theatre had tried to retain the stage, but competition was too strong, and they could not face it.

Bath T.R. Pantomime.

The autumn season at the Theatre Royal, Bath, finishes this week, with the Godwin Opera Co. giving several of the standard operas twice nightly. On Boxing Day, Reg. A. Maddox will present his third local pantomime, the subject being "Cinderella."

Maurice Chevalier at the Albert Hall.

Admirers of Maurice Chevalier were afforded an opportunity of seeing him at the Albert Hall on Sunday, and although there were many empty seats the attendance was large and enthusiastic. Chevalier expressed his delight in the fact that the English people appeared to like him, and added that he would try to deserve their appreciation. He begged them to excuse his straw hat, but while he could sing with it, he could not sing without it.

Maurice found no difficulty in making himself heard in the large hall, and his songs and speeches were rapturously received. He sang many numbers, including "The Love Parade," "You brought a new kind of love to me," "Dites moi, ma mère" and his droll "elephant" impersonation, and at the end had to declare that he had no more songs with him.

He was accompanied by Melville Gideon and his symphonic orchestra. Mr. Gideon also giving several well-applauded items. The programme also included selections by Trevor Watkins, who sang in his usual artistic style, and Nina Tarasova, who gave half-a-dozen of her folk songs from various countries.

"Jane's Legacy."

On Tuesday next Barry Jackson (by arrangement with John P. Mitchelhill) will present "Jane's Legacy," a comedy in three acts, by Eden Phillpotts. The cast includes Frank Moore, Viola Lyel, Frank Pettingell, Colin Keith-Johnston, Paul Keston, Barbara Gott, Lesley Cox, Louise Hampton, Henry Caine, Kathleen Harrison, Norman Claridge, Stanley Newman and Dorothy Hall. The action of the play takes place in 1830, in Godbold's Leigh, a small West Country village. The play will be produced by H. K. Ayliff, with scenery and costumes designed by Paul Shelving.

"Full House."

Tuesday next is the chosen date for the Faculty Theatre's production of Anthony Armstrong's new play, "Full House." The author is the "A.A." of "Punch," and his latest stage piece is a comedy of manners with a strong farcical interest. The cast is a small one, and consists of Tom Shelford, Helen Gosse, Hugh Dempster, Michael Sheply and Molly Rankin. John V. Trevor produces.

The Haymarket Theatre.

After breaking all Haymarket records, "The First Mrs. Fraser" will end its run on January 10th to enable Miss Tempest to take a holiday of at least two months. Then she will rehearse for another Haymarket play. Meanwhile, on January 14th, Henry Ainley and Jeanne de Casalis will appear in a romantic comedy of the early nineteenth century by Booth Tarkington.

"KARL AND ANNA."

VENTURERS SOCIETY PRODUCTION.

A play in three acts, by Leonhard Frank. Translated into English by Henry Dunscombe. Presented by the Venturers Society, Ltd., at the Piccadilly Theatre on Sunday, December 7th.

Richard and Karl (German prisoners of war) ... Roger Livesey, Henry Oscar
Anna, ... Isobel Elsom
Russian Sentry ..... Richard Carey
Another German Prisoner ..... E. Howard-Templeton
Another German Prisoner ..... George More O'Ferrall
Russian Soldier ..... Ambrose Day
Russian Inspector ..... Reynor Barton
Marie ..... Angela Baddeley
Marie's Sister ..... Esmé Duff
Her Husband ..... John H. Moore
Producer ..... Henry Oscar.

After the first act it seemed that the German author had been content to present only the skeleton of his novel on the stage, but the play grew in interest as it progressed, and the beautiful acting of Miss Isobel Elsom as Anna made some of the scenes extremely moving. The opening is really a short prologue. Richard and Karl have been for three years prisoners of war in a Russian camp; they have endured ignominy and privation together and formed a friendship so real that Richard has described his wife Anna and his home in such vivid terms that Karl feels himself imaginably akin to a woman he has not seen. It is clear that he loves her, and when he escapes and gets back to Germany he goes direct to Anna and declares that he is her husband. She believes Richard to be dead and, although she denies his identity, she takes him in and the two live together. Then comes the news that Richard is on his way home and Karl and Anna have to face him. They know that there is an inevitability about their love and agree to die rather than be parted. The scene in which Richard appears is poignantly imagined, but the curtain falls after the two lovers have left him with the pretty Marie, Anna's friend, the girl he once might have married.

The author has avoided the tragic ending that might have been expected, and the whole play is a trifle too thin in texture for the subject. But the last two acts held the attention of all, except a few bad-mannered people in the gallery. It was finely acted, especially by Miss Isobel Elsom, Mr. Henry Oscar and Mr. Roger Livesey in the chief parts. Miss Angela Baddeley was good as the other girl and Mr. E. Howard Templeton and Mr. George More O'Ferrall did well in small parts.

"TWELVE HOURS."

AT THE COMEDY.

A Play in Three Acts, by John Willard, presented by Archibald Nettlefold at the Comedy Theatre on Thursday, December 4th.

Lydia Cortez ..... Martita Hunt
Harry West ..... Eric Maturin
Tom Chandler ..... Douglas Burbidge
Wanda Burke ..... Phyllis Thomas
Bob Norton ..... Hugh Williams
Jupiter ..... H. Saxon-Snell
Grace Wright ..... Jessie Winter
George Wright...Charles Quartermaine
Jim Tibbits ..... D. J. Williams
Brown ..... Charles Carson
Producer ... Reginald Bach

The author has made it quite clear that Tom Chandler deserved to die. In fact, he devotes the whole of the first act to a long, rather involved exposition of his character. He had seduced two of the women in the house-party arranged in the cheerful shooting lodge in the mountains, and was doing his best to betray a third, pretty Wanda Burke, who was there as his secretary. Nevertheless, his death came as a surprise. He was found, just before the curtain fell at the end of the first act, with an arrow through his heart. For the next hour-and-a-half we racked our brains to discover who killed this good-looking villain.

Almost any member of the company might have done the deed, for they all had a grudge against him. The issue was complicated by a diamond of fabulous worth that had been taken from the forehead of the Great God Something or other, and smuggled in a brassie past the Customs into New York. Chandler had found its hiding place in the head of Harry West's golf club and stolen the stone, and during the night various people visited the garage where the body was laid. The diamond was found to be in the possession of the heroine and in one scene the diamond was recklessly put on the table. Then, for no earthly reason, all the lights went out and it had vanished. It was all rather like a game of hide-and-seek, with another death at the end of the second act to add a little more excitement to the evening. Finally, the Customs Officer turned up and took charge, and after Wanda had drugged a couple of the guests, the culprit was discovered.

The evening had its thrills and also its hilarious moments. "Twelve Hours" is the most amusing shocker I have seen for a long time. The author was obviously writing with his tongue in his cheek. He collected most of the impedimenta that one expects in this kind of play. There were missing jewels; a hidden packet of letters that would save a man's life; revolvers; an eerie black servant; mysterious hands that stab from behind the curtains, and a snow-storm outside. The characters acted without any regard to probabilities and, of course, the hero had the habit common to all thrillers of leaving the girl he loved alone on the stage. On the whole the audience took it about as seriously as the author, and it was really rather good fun!

Although it was acted a trifle too slowly, most of the individual performances were as good as could be expected. Mr. Douglas Burbidge, a pleasant villain, was unfortunately killed off early in the play. Mr. D. J. Williams, who presented something original in village policemen, did not manage to survive the second act, but he was replaced by Mr. Charles Carson as the Customs Officer who took firm charge of affairs at the end. Mr. Hugh Williams was admirably cool and as gallant as the play allowed him to be as the hero, and Miss Phyllis Thomas gave an excellent performance as the young girl who survives the extraordinary "twelve hours" of alarums and excursions and was found safely in Mr. Williams' arms at the end. Miss Martita Hunt had a particularly silly part, but she endowed it with such delicious comedy that her acting was one of the best things of the evening. Mr. Eric Maturin was insolently villainous as the diamond smuggler; Mr. Charles Quartermaine did well as one of the guests; Miss Jessie Winter spent the evening in a state of appealing apprehension, and Mr. H. Saxon-Snell wandered in and out of the plot as the superstitious negro servant. The play was well produced by Mr Reginald Bach. G.W.B.

FORTHCOMING EVENTS.

TO-DAY. — "Caviare," Little; Lydia Lopokova, Arts.
DEC. 11th.—"To See Ourselves," Ambassadors.
DEC. 14th.—"The Borrowed Life" (Incorporated Stage Society), Prince of Wales's; "Merchant and Venus" (Repertory Players), Piccadilly.
DEC. 15th.—"Blue Rose," Prince of Wales's, Birmingham (prior to London).
DEC. 16th.—"Jane's Legacy," Duchess; "Full House," Faculty.
DEC. 17th.—"Chelsea Follies," Victoria Palace; "Toad of Toad Hall," Lyric.
DEC. 18th.—"The Maid of the Mountains" (Revival), London Hippodrome.
DEC. 20th.—Season of Ballet, Lyric, Hammersmith; "Cinderella," Grafton; "The Toymaker of Nuremberg," Kingsway; Jean Sterling Mackinlay and Harcourt Williams' Entertainment for Children, Rudolf Steiner Hall.
DEC. 22nd.—"Where the Rainbow Ends" (matinées only), Holborn Empire; "Follow 'A Star'" (New Edition), Winter Garden; Olympia Circus opens; "Charley's Aunt," New; "Private Secretary," Appollo; "Peter Pan," Palladium; "Alice in Wonderland," Savoy.
DEC. 23rd.—"A Pair of Trousers," Criterion; "The Land of the Christmas Stocking," Everyman; Children's Theatre reopens.
DEC. 24th.—"Aladdin," Dominion.

"IN ABRAHAM'S BOSOM."

MASSES STAGE AND FILM GUILD.

Play in Seven Scenes by Paul Green. Produced by the Masses Stage and Film Guild at the Holborn Empire on Sunday, December 7th, 1930.

Puny Hunneycutt ..... Harry Crosman
Bud Gaskins ..... J. W. Alexander
Lije Avery ..... Jefferson Caldwell
Abraham McCranie ..... John Payne
Colonel McCranie ..... Arthur Brander
Lonnie McCranie ... Russell Sedgwick
Goldie McAllister ..... Grace Walker
Muh Mack ..... Selma Vaz Dias
Eddie Williams ..... Arthur Howe
Lanie Horton ..... John Howe
Neilly McNeill ..... Kathleen Thomas
Douglas McCranie ..... Harry Quashie
Producer ... Gibson Cowan

Paul Green's "In Abraham's Bosom" is a perfectly straight-forward play. It tells the story of a negro with aspirations to make the world a better place than he found it. All the assets he has for his work are a smattering of book-knowledge and unbounded sincerity; the things he must fight are the recklessness and superstition of his own folk and the rigid prejudice of the whites. His failure is complete. All his poor little efforts are brought to nothing; and when, finally, in an access of rage and disillusion, he murders a white man who jeers at him with odious superiority, he is surrounded by a mob and shot dead.

It is not a cheerful play, but it has dignity and feeling. The chief object of its producer last Sunday evening seemed to be to make it as obscure as possible. The play requires spaciousness of treatment, but here the action was relegated to nooks and corners of the stage, and a general atmosphere of darkness. Why do our more earnest and intense producers hate the light so much?

The actors' chances were not improved by the prevailing murkiness. They had to be contented for the most part with expressing themselves through their voices, for the finer shades of facial expression were naturally lost. Mr. John Payne made an impressive figure of the negro prophet and gave us many very moving moments. Miss Grace Walker was excellent as his wife, and Miss Selma Vaz Dias, as an aged crone, shrilled most convincingly. Good work came also from Mr. Harry Quashie as the shiftless young son.

Leicester Drama Society.

The Spring programme of plays to be produced by the Drama Society has just been decided. After the Christmas children's play, "Through the Crack," will come "The Importance of Being Earnest," "The Soul of Nicholas Snyders," a little known play by Jerome K. Jerome, "The Rising Sun" and "Captain Brassbound's Conversion."

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EXACTLY LIKE YOU
BENCH IN THE PARK
SONG OF THE DAWN
I LIKE TO DO THINGS FOR YOU
RO-RO-ROLLIN' ALONG
HAPPY FEET
SITTIN' ON A RAINBOW
MY LOVE AFFAIR
HAPPY DAYS ARE HERE AGAIN
THE KING'S HORSES

VALSES

HORATIO NICHOLLS' GIPSY MELODY
MEET ME IN MY DREAMS TO-NIGHT
PRINCESS ELIZABETH
MOLLY
ROMANCE
SILVRY MOON
LAZY LOU'SIANA MOON
WHEN I PASSED THE OLD CHURCH DOOR

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NEXT WEEK'S CALLS.

MONDAY, DECEMBER 15, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JAN. 5, 1931, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—Closed for rehearsals.
HULL. ALEXANDRA THEATRE.—"Ashley's Circus."
YORK EMPIRE THEATRE.—"Fast Life."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—John D. Roberton presents "Hotter Than Paris" revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Talkies.
BURY HIPPODROME.—Talkies.
ECCLES CROWN THEATRE.—Fred Le Cren presents "Sinbad the Sailor" pantomime.
LIVERPOOL PAVILION THEATRE.—Dot Stephens presents "Sunshine Sally" revue.
MANCHESTER EMPRESS THEATRE.—Talkies.
MANCHESTER HULME HIPPODROME.—Jean Kennedy presents "The Quick-Fire Road Show."
MANCHESTER JUNCTION THEATRE.—Talkies; Musical Interlude by Bros. Walsh.
MANCHESTER KING'S THEATRE.—Will Murray presents "The Super Casey's Court."
MANCHESTER METROPOLE THEATRE.—Variety Entertainments present "Great Stuff This Variety."
MANCHESTER OSBORNE THEATRE.—Thos. F. Convery presents "Vaudeville Voyage" revue.
MANCHESTER QUEEN'S PARK HIPPODROME.—Talkies.
MORECAMBE WINTER GARDENS.—Pictures and Dancing.
PRESTON KING'S PALACE THEATRE.—Talkies.
PRESTON ROYAL HIPPODROME.—Jazon and Montgomery present "Robinson Crusoe" pantomime.
SALFORD ROYAL HIPPODROME.—W.D. Productions present "This Is Variety." (For all above: Mon. band reh. 2 o'clock.)

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA.—Talkies.
NORWICH THEATRE ROYAL.—"French Leave."
SWINDON EMPIRE.—"This Is Value."
WINDSOR THEATRE ROYAL.—"Wild-Cat Hetty."

FRED COLLINS' VARIETY AGENCY LTD. DIRECTION.

ABERDEEN TIVOLI (reh. 1).—Harry Gunn and Co.; Morris and Cowley, Wullie Lindsay and Albert Derry, Carino and Joan, Max Waldorf, Martin and Ruane, The Desardos, Toscano Bros.
EDINBURGH THEATRE ROYAL (reh. 12).—Willie Pantzer's Midgets, Billy Resso, The Skating Riots, The Three Eddies, Edith and Zaldo, Embert Sisters, Jimmy Campbell, Dora Getchil.
GLASGOW METROPOLE (reh. 12).—Charlie Kemble and Bert Lyndon, The Two Rascals, Roberts and Hallett, The Six Alexanders, Valerio Bros., Musical Dawsons, Pasqui and Peru, Pryde and Weston.
GLASGOW OXFORD.—Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Robb Wilton and Partner, Billy Elliott, The Quality Four, The Daimlers, Antinette and Jan Kibi, Wakely and Read, Taceto, Norman Clare, and Company as booked.

GAUMONT-BRITISH PICTURE CORPORATION LTD

BRADFORD NEW VICTORIA (reh. 11).—Week, Michael Ivan and Partner, Four Flashes.
CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Norman Carroll, Johnnie Walker and Mascot. Thurs., Kondo and Hanako, Lindsay and Mason.
CLAPTON RINK (reh. 10.30).—Mon., Varney and Butt, Willie Gardner. Thurs., Johnnie Walker and Mascot, Jean Andrews.
EAST HAM PREMIER (reh. 11).—Mon., Sid Royce and Partner, Hamilton Conrad and his Pigeons. Thurs., The Caritons, Ross and Dean.
FINSBURY PARK RINK (reh. 11).—Week, Cecille Bronson.
LONDON NEW VICTORIA (reh. 10.30).—Week, Myron Pearl and Co., Ann Penn.
LUTON PALACE (reh. 11).—Week, Ohio Three, Flying Potters.
MILE END EMPIRE (reh. 11.30).—Mon., Dean and Ross Jack Martell. Thurs., Norman Carroll, Hamilton Conrad and his Pigeons.
NEW CROSS KINEMA (reh. 11).—Mon., The Carltons, Lindsay and Mason. Thurs., The Brennans, Stuart and Cameron.
PECKHAM TOWER (reh. 10).—Week, "Sailors On Parade." Nan Foster, Billy Shenton, Savoy Male Octette Cabaret Four, Leslie Pierce.
SHEPHERD'S BUSH PAVILION (reh. 10).—Week, "Masquerade." Terry's Ten Columbines, Rosa Pinkerton, Wolkowsky and Nadin, Bonetti Bros.
STRATFORD BROADWAY (reh. 10).—Week, "Follies of 1890." Eight Folies Girls, Loranna, Chas. Ellis, Brooklyn Boys, Marie Hillier, Cleo Pergain, Kennedy and Aldis.
TOTTENHAM PALACE (reh. 11).—Mon., Tommy Sandilands, Pam and Douglas. Thurs., Capaldi Bros., Wright and Marion.

GENERAL THEATRE CORPORATION, LTD

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Will Fyffe, Coram, Terry and Yorke, Torrani, Charteris and Dickson, Gandey's Circus.
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—"The Gipsy Vagabond."
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—Chefalo and his Midgets, and full variety company.
HOLBORN EMPIRE (reh. 11) (Flat Pitch).—"Paris and Piccadilly," with Fred Miller, Jack Stanford, Miller and Wilson.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Power's Dancing Elephants, and full variety company.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—The Great Carmo's Circus (once nightly).
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Tallulah Bankhead and Co., Don Lee and Louise Dorri Dene, Caits Bros., Haynes and Beck, Lime Trio, Leslie Weston, and company as booked.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—"Midnight Madness."
PENGE EMPIRE (reh 12) (Flat Pitch).—Toto, and full variety company.
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—Layton and Johnstone, and full variety company.
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—"Why Go To Paris?"
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"All Right on the Western Front."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"Fine Feathers."

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (reh. 12).—Rupert Ingalese and Company.
DUDLEY PALAIS DE DANSE.—Maurice and His Revellers.
WEST BROMWICH THEATRE ROYAL (reh. 12).—"Quick and Lively."

KINGSHOT SYNDICATE LTD.

ALDERSHOT HIPPODROME.—Company as booked.
KINGSTON EMPIRE.—"A Warm Corner."

LONDON SYNDICATE HALLS.

(See page 13.)

THE MACNAGHTEN VAUDEVILLE CIRCUIT.

BLACKBURN.—Arthur Sleep presents "The Novelty Box."
BRADFORD.—F. & G. Prod. present "Tune In."
CARLISLE.—Wal Langtry presents "Council Houses."
HALIFAX.—J. D. Roberton presents "Laugh Parade."
HUDDERSFIELD.—A.B. Productions present "Step Inside."
SOUTHAMPTON.—Alf. E. Dodd presents "Happy Days in Dixie."
WARRINGTON.—Alpha Prod. present "The Breakaway."
(At Southampton, Carlisle, Blackburn, orch. Low Pitch. Reh. at all halls at 12 o'clock.)

MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—"Robinson Crusoe."
BLACKPOOL OPERA HOUSE.—Theatre closed for Renovations.
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—Archie Pitt presents "The Lido Follies of 1930."
BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—The Wylie-Tate pantomime "The Sleeping Beauty." Cast includes G. S. Melvin, Dorothy Langley and Betty Astell. (December 24th).
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Francis Laidler's Pantomime "Mother Goose." (December 24th).
CARDIFF EMPIRE (reh. 1) (Low Pitch). "Pontobn Ltd." Cast includes Arthur White.
EDINBURGH EMPIRE (reh. 11) (Low Pitch).—"Silver Wings." Cast includes Harry Welchman. (Second week).
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—The Crouch End Operatic and Dramatic Society present "A Waltz Dream."
GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company.
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—"Hello! Folks." Cast includes Tommy Handley.
GLASGOW EMPIRE.—Theatre closed for re-building.
HANLEY GRAND THEATRE (reh. 2.30) (Low Pitch).—"The Dug-Out Melody." Cast includes Jimmy Leslie.
HULL PALACE (reh. 1) (Low Pitch).—Horace Goldin and Company, The Juggling Demons, Reso and Reto, Cliff Barrett, Allan and Gordon, Claude Dampier, A. J. Powers.
LEEDS EMPIRE (reh. 1) (Low Pitch).—"Le Reve Parisien." Cast includes Claude Lester and Vernon Drake.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—Francis Laidler's Pantomime "Jack and the Beanstalk." Cast includes Cora Goffin and Tom Payne. (Commencing Dec. 25rd).
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—Lee Ephraim presents "Rio Rita." Cast includes Howett Worster, Freddie Forbes and Daisy Elliston. (Second week).
LONDON HIPPODROME (reh. 11) (Low Pitch).—Moss' Empires, Ltd., present Herbert Clayton's and Robert Macdonald's Production of "The Maid of the Mountains." (By arrangement with British Amalgamated Theatres, Ltd.)
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—Jack Buchanan and Company in "Stand Up and Sing." (Second week).
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Archie Pitt's Road Show, including Gracie Fields, Selkirk and Glyn, Laurel Brothers, The Prontos, Fields and Rossini, Al Marshall, The Pitt Girls, Tommy Fields.
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Tom Vernon's Pantomime "Aladdin."
NEWPORT EMPIRE (reh. 12) (Low Pitch).—"Menu." Cast includes James Hunter.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—"Whirled Into Laughter." Cast includes Billy Merson.
NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—Lionel Bute presents "By Candle Light."
PORTSMOUTH THEATRE ROYAL (reh. 11).—The Premier Denville Company in "The Manxman." and "Facing the Music."
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—"The Town Show." Cast includes Bert Maddison.
SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—"A Pair of Trousers." Cast includes Alice Delysia and Violet Vanbrugh.
SOUTH SHIELDS EMPIRE (reh. 1).—"The Patsy."
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company.
SOUTHSEA KING'S THEATRE (reh. 1.30).—"Oh! I Say!!"
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—"The Revue Shop."
SUNDERLAND THEATRE ROYAL (reh. 1).—Murray, the Escapologist and Variety Company.
STRATFORD EMPIRE (reh. 1) (Low Pitch).—Bostock's Royal Italian Circus.
SWANSEA EMPIRE (reh. 2) (Low Pitch).—"The Jazz Parade." Cast includes Lucan and McShanem and Eric Randolph.
VICTORIA PALACE (reh. 11.30).—R. H. Gillespie presents Archibald de Bear's "Chelsea Follies."
WEST HARTLEPOOL EMPIRE (reh. 11).—"Tyneside Follies."

STOLL TOUR.

(See page 13.)

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—Karno's Krazy Komics, and variety as booked.
AYR GAIETY (reh. 1) (Flat pitch).—"British Goods."
BARROW-IN-FURNESS TIVOLI (reh. 11).—"Snapshots" Revue
BATH PALACE (reh. 1).—"Fast Nights."
BLACKPOOL OPERA HOUSE.—Closed.
BLACKPOOL PALACE.—Florence Smithson, George Loonan, Cyril Shields, Raymond Smith, Kingsley and Forde, and Company as booked.
COVENTRY HIPPODROME (reh. 12).—Variety as booked.
HEREFORD KEMBLE THEATRE.—Miss Ella Shields and Co.
ISLINGTON CARLTON (reh. 11 a.m. Mon.).—Jan Ralfini and Band, Jack Lane, Reno and Andy, and Company as booked.
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—Florrie Forde's pantomime, "Red Riding Hood."
NORTHAMPTON NEW (reh. 12).—David Poole, Sammy Shields and Variety.
NORTHAMPTON OPERA HOUSE.—Northampton Repertory Players in "Good Morning, Bill!"
PLYMOUTH PALACE.—Mannie Jay presents "The Mirth-Diggers."
POPLAR QUEEN'S (reh. 4).—"Come to the Fair."
READING PALACE (reh. 12).—"Bare Backs."
SHEFFIELD HIPPODROME (reh. 12).—"Revue."
SHOREDITCH "LONDON."—Wright and Marion, Stan Stafford, Moran Sisters and Mammy Correlli, Webb and Gratton, Milton Murray, Les Storks, De Haven and Page.
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low Pitch).—"Joy Time."
UPTON PARK CARLTON (reh. 11 a.m. Mon.).—Benedetti Bros., Bob Barlow, and Company as booked.

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TO-MORROW, THURSDAY, DECEMBER 11th, 1930.

A Merry Xmas to All.

MUSIC HALL LADIES' GUILD.

ANNUAL SUPPER AND DANCE.

If there were not quite so many people as usual at the Savoy Hotel on Sunday evening for the annual supper and dance of the Music Hall Ladies' Guild, there was plenty of enthusiasm, and the funds of the Guild will doubtless benefit to a considerable extent.

Mr. William Harrison was in the chair, and proposed the toast of the Music Hall Ladies' Guild. He had been for many years associated with and had great affection for the Music Hall, he said. He deplored the fact that the variety theatre to-day was not in the prosperous condition it was twenty years ago, due undoubtedly to the Talkies. He hoped there were better days in store for the halls. Among his valued possessions was a bound copy of Francis and Day's of songs sung by variety artists many years ago. The first song was one sung by Mr. Charles Coborn—(applause)—entitled, "The Man Who Broke the Bank of Monte Carlo." The names in that bound copy brought back many pleasant memories, and included Harry Randall, Charles Godfrey, Marie Lloyd and Lottie Collins. He wished his old friend, Harry Lauder, had been present that night. He had said, "I have the best job in the world; I make men and women laugh and sing." More appropriate words for the Music Hall profession than these he could not imagine. One outstanding feature of the Music Hall profession was that the members were always willing to help those who wanted it, and at this season of the year when their hearts were open, he wanted them to give generously.

Mrs. Charles Austin.

In responding to the toast, Mrs. Charles Austin, the President, said things had been very bad in the profession, but they had done their best to carry on. They must help the children—they did not understand! As usual, all the work had fallen on Miss Lottie Albert and Mrs. Charles Coborn, and these two ladies, and the other ladies of the Guild, she would like to thank for their very great kindness and help during her two years of office. Anything that she had been able to do she was very pleased to do and she was proud to have been President of so deserving a charity.

Mr. Charles Austin.

Mr. Charles Austin said that every one knew the state of things to-day, and the difficulty of keeping that wonderful institution going. The Music Hall Ladies' Guild was really Miss Lottie Albert. If it weren't for her friends, where would the Guild be? They had always helped him in his profession from the time he first started at the old London, Shoreditch. He hoped that they would all continue to support the Music Hall Ladies' Guild.

Kiddies' Rich Relations.

Pockets are soon emptied when Miss Lottie Albert mounts her chair to appeal for funds. She usually disclaims any intention of begging and did so this year, but before she took her seat again roughly £1,000 had been added to the funds of the Guild. She said she wanted to claim their indulgence for a short time, and she was sure it would be granted. She had never had "the bird"! She referred to the work of the Music Hall Ladies' Guild on behalf of the orphan children, and said although she had to propose the toast of "The Visitors" every one there that night were like rich relations to the kiddies. They missed one great friend in Mr. R. H. Gillespie, who had, however, sent along 100 guineas. She did not intend begging that night, but the Chairman had encouraged her to do so by giving 250 guineas. She had a dream on Friday night, and Friday night's dreams always come true! In that dream she collected over £1,000 for the funds of the Guild. She hated being disappointed.

Gracie Fields and Archie Pitt's Gift.

Mr. Bert Aza announced that Miss Gracie Fields was very sorry not to be present, but she was in the North of England, keeping variety's flag flying, and Mr. Archie Pitt was very busy on a big new production, so they were both doing their bit to keep alive a "dying" industry. But they wanted to give to the Guild, through Miss Lottie Albert, a convalescent home for the kiddies. This item of news caused some sensation and loud and prolonged applause.

Mr. Chas. Doughty, K.C.

Responding to the toast of "The Visitors," Mr. Chas. Doughty, K.C., said that he thought the visitors had already replied in their gifts to the funds of the Guild. He referred to Miss Albert's wheedling the public, and to her persistence and persuasion so aptly and pleasantly combined. The Music Hall Ladies' Guild had an advocate who needed no coaching. The visitors had every admiration for the Music Hall Ladies' Guild.

Mr. Cedric Hardwicke.

Proposing the toast of "The Press," Mr. Cedric Hardwicke said that he performed this duty on one occasion in the provinces and the local paper reported that "Mr. Cedric Hardwicke, playing at the local theatre, proposed the toast of 'The Press,' and was enthusiastically drunk." The Press, he found, was always willing to devote valuable space to the cause of charity, and they expressed their thanks for it. Mr. W. J. Bishop ("The Era") responded.

Mr. Donald Van den Bergh, J.P., proposed the toast of "The Chairman" and Mr. William Harrison replied.

Mr. Marius B. Winter's orchestra played during dinner and for the subsequent dancing, and there was an excellent cabaret. In this the Rodney

(*Continued in next column*).

"ROSMERSHOLM."

AT THE FACULTY THEATRE.

Ibsen's Play, presented by the Faculty of Arts, on Thursday, December 4th, 1930.

Rebecca West ..... Betty Potter
Mrs. Helseth ..... Marjorie Gabain
Mr. Knoll ..... Reyner Barton
Johannes Rosmer ..... John Laurie
Ulric Brendel ..... Neil Porter
Peter Mortensgard ..... Neil Curtis
Producer ... Ralph Neale

This drama of retrospection and inward conflict is a difficult one to present in a satisfactory manner. It can so easily become a torrent of meaningless words. The company which performed it at the Faculty Theatre the other evening succeeded fairly well in lighting up its obscurities. It was a mistake, perhaps, now that Ibsen's characters have become more interesting than his ideas, to give the play in modern costume. Its atmosphere is so redolent of the wave of scepticism which belatedly hit Norway towards the close of last century, and the characters speak of "progress" and "reform" in such archaic terms, that the scenery and costumes of to-day strike us as incongruous.

But this is a small matter. What is really absorbing is the relationship between Rosmer and Rebecca West as it is unrolled before us to its sources. And Miss Betty Potter and Mr. John Laurie, by allowing us to read their inmost thoughts, made this perfectly explicit. All their scenes together are apparently static; but in reality memories, hopes, and fears are surging through them in a never-ending procession. Mr. Reyner Barton did very well as the stolid, portentous Knoll, and Mr. Neil Curtis brought a waspish malignancy to his scene as Mortensgard. Mr. Neil Porter, as Brendel, seemed to be trying to live up to his far too extravagant make-up, and gave us a caricature rather than a man. Miss Marjorie Gabain was quietly competent as Mrs. Helseth. An instructive, if not a wildly exhilarating evening.

(*Continued from preceding column.*)

Hudson Girls, Leon and Lucette, D'Alba, and the St. Moritz Skaters appeared. Prizes given by various firms for "spot" dances, lucky programme and lucky flower numbers were presented during the evening.

Among those present supporting the Chairman were Mr. and Mrs. Chas. Austin, Miss Lottie Albert, Mr. and Mrs. Chas. Coborn, Mr. and Mrs. Harry Marlow, Mr. and Mrs. Jack Lane, Mr. and Mrs. "Billie" Matthews, Mr. Chas. Doughty, K.C., Mr. Gordon Courtney, Mr. Cedric Hardwicke, Miss Helena Pickard, Mr. and Mrs. Jack Lyon, Mr. Douglas Stuart, Mr. and Mrs. Bert Aza, Mr. and Mrs. Pat Aza, Mr. Donald Van den Bergh, J.P., Mr. Henry Bekker, Mr. Howard Ward, Miss Louie Vere, Captain "Jumbo" Jolliffe, Mr. Arthur Stracey, Mr. and Mrs. W. Wolf, and Mrs. Rodney Hudson.

"THE QUEEN BEE."

AT THE PRINCE OF WALES'.

A Comedy in Three Acts, adapted from the French by André Paul Antoine by José G. Levy, and presented at the Prince of Wales' Theatre on Tuesday, December 2nd, 1930.

The Husband ..... Frederick Leister
The Sailor ..... Denys Blakelock
The Woman ..... Iris Hoey
The Lover ..... George Barraud
The Doctor ..... Guy Pelham Boulton
The Girl ..... Renee Gadd
The Boy ..... Ballard Berkeley
Producer ... Charles Carson

This cynically witty play was produced by the Repertory Players at the end of September, when a notice appeared in these columns. It is indigestible food for sentimentalists, and women who lack the capacity for enjoying a joke against their sex would be well advised not to sample it. If they did they would probably emerge from the theatre in a state of apoplectic indignation. But it will provide many enjoyable moments for those who like their theatrical fare lightly-cooked and highly-seasoned.

If the story were handled at all heavily it would be intolerable, but fortunately this is never its fate. The opening scene, it may be remembered, takes place in a graveyard, where three men emerge from their tombs to exchange memories of the woman who brought them there. What they have to tell each other is shown to us in succeeding scenes. The first, a romantic boy, was driven by her heartlessly selfish treatment of him to commit suicide; the second, her husband, suffered an untimely death through sheer exasperation; while the third was a martyr to her abnormal capacity for love. When the three have ended their reminiscences, the moral is pointed when the widow comes with her daughter to lay flowers on her husband's grave. She talks bitterly of the unfortunate dead, and the girl, believing what she hears, announces that her generation will never be victims to love's fatal illusion. A youth then appears on the scene, and we gather from the conversation between the two young people that, fortunately for posterity's prospects, the life-force is still potent. Mother proceeds to extol its virtues while sardonic laughter echoes from the earth, and the curtain falls.

Miss Iris Hoey was always interesting as the Wife, and during the evening displayed all the possible emotions, with the exception of sincerity. Mr. George Barraud gave naturalness and charm to the Lover, and Mr. Denys Blakelock invested the suicide with a pathetic romanticism. Mr. Frederick Leister repeated his successful performance as the Husband, and Mr. Guy Pelham Boulton made a very convincing appearance as the Doctor. Miss Renee Gadd and Mr. Ballard Berkeley cast a spell of youthful sympathy over their delightful little scene at the end of the play.

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SUNDAY OPENING IN THE FOREFRONT.

The Position To Date.

ALTHOUGH it is too early yet to foresee the outcome of the recent High Court decision that the L.C.C. have not the power to legalise the Sunday opening of cinemas, there can be no doubt that the Entertainments' Protection Association have performed a valuable public service by bringing to a head the whole difficult question. It was this body which obtained the Rule which the L.C.C. challenged with the result given above; and its next step is to introduce in Parliament a Bill for the repeal of the Lord's Day Observance Act of 1780, thereby legalising all Sunday entertainments. The present highly unsatisfactory state of affairs cannot, therefore, exist very much longer. It was decided that the cinemas should remain open last Sunday as usual, and that their proprietors should await developments. It is hardly likely that any serious attempt will be made to close them again, for large numbers of people have come to look upon their Sunday evening visit to the pictures as being within the natural course of events, and it will be found very hard to withhold a privilege which has been tacitly allowed for so long. The fanatical opponents of allowing other folk to spend their leisure in their own way will no doubt attempt to consolidate the victory which they have already won and are at present, it seems, inclined to over-estimate. It appears that a more decisive battle will take place shortly, and it behoves theatrical interests to state clearly just where they stand. It would be absurd to pretend that the object of the Entertainment Protection Association is a dog-in-the-manger one of trying to close the cinemas. It is, rather, to bring the existing sabbatical laws into line with modern requirements, and to prevent them being interpreted, as they are at present, in a manner which makes unfair distinctions between the types of Sunday entertainment offered. We do not wish to enter into a discussion on the ethical sides of the case; but we think a good point was made last week by Mr. Sam Eckman, Jun., who said: "Sunday cinemas are good for London's social welfare. You have only to go to a district where Sunday opening is not allowed to visualise what might happen if all London cinemas were closed on Sundays." This is common sense. If the Sabbatarians have their way, and the Sunday crowds are barred from the picture-palaces, it is quite certain there would be repercussions in the police-courts the next morning.

Neither will we consider the question of charity funds which are being raised in some quarters. If a thing is bad in itself, donations to the hospitals will not make it good. We have merely to ask ourselves if the majority of people desire places of entertainment to open on Sundays, and if they do, to find a means of acceding to their wishes without putting extra work on the shoulders of others.

Equal Treatment for All.

ALL that the theatres want is equal treatment with the cinemas. If there is a general desire for a rigid enforcement of the Lord's Day Observance Act; then theatres and cinemas must remain closed, and some other way of dealing with the social problem of the workers' evening off must be found. If people demand Sunday entertainment, then all sections of the entertainment world must be permitted to supply it. We think it extremely unlikely that Sunday would ever become the chief theatre-going evening of the week, or that all of the theatres would remain open on that night, at least with their regular attractions. But so long as the cinemas are allowed to take money on Sunday evenings it seems logical that equal facility to do so should be extended to the theatres.

INTERVIEW.

THE FOUNDATION OF FARCE.

TALK WITH MR. AUSTIN MELFORD.

There is certainly a boom in farce at the present time. No fewer than seven entertainments of this type are running in London now, to say nothing of the bevy of musical comedies, already produced or impending, which are really farces with some songs and dances interpolated. The other morning I asked Mr. Austin Melford, who has to his credit those two hilarious adaptations from the German, "It's a Boy" and "Oh, Daddy!" and who is, besides, part-author of the bright and popular "Nippy," what he thought was the reason for the reigning vogue of lightness in the theatre.

"Hard times," he replied. "People turn to extremes. During the War, when so much was at stake, there was a frenzied demand for the flimsiest forms of entertainment. Now, when the majority of us have financial worries, people are again going to the theatre chiefly to be diverted, cajoled into forgetting their troubles."

"Would you say the farces of to-day differ greatly from the war-time and pre-war variety; have audiences changed their conceptions of what is funny?"

"Farces are a permanent form in the theatre. But they are subject to certain slight outward changes every now and then. In this they are like men's overcoats, which remain more or less the same, although every year the tailors introduce some slight modifications, a button will be altered here or there, and there are some differences in the cut. Farces are founded on pain, their humour is extracted from somebody else's troubles. Seasickness, the dentist's waiting room—neither of these have ever given us a joyous moment in real life; but they are infallible subjects for jokes in the comic papers. And I'm certain that the first laugh in the world came from a cave-woman when her husband hit his finger with a hammer when trying to put the first picture on the wall of their stony abode."

MR. AUSTIN MELFORD.

Sure Methods of Laugh-Getting.

"Some of the old farces seem terribly callous and cruel to-day," I remarked to Mr. Melford.

"I hope I always manage to avoid any suggestion of real cruelty in my work," he said. "I would never dream, for instance, of holding any form of human infirmity up to ridicule, even the slightest ones, such as deafness or stuttering. There is ever the chance that there might be in the audience some sensitive sufferer from these maladies who would be pained by flippant references to them. I try to choose as my comic material the little ills and troubles to which we are all occasionally subject. What seem to interest people chiefly are the things they heard as children. The first lyric I ever wrote was inspired by a song my grandmother used to sing to me, and one of the most successful lines in 'It's a Boy' is the old one running 'if you pick him up by his tail his eyes will drop out.' Anything which makes a child laugh is a sure general laugh. We were all children once, and if you're playing to the children you're playing to the majority. This type of fun is much sounder than anything risky.

"Another certain method for getting laughs is for a man to dress up as a woman. I don't know why this should be so, but it always makes the women laugh. Perhaps it is because a man so garbed is, to them, obviously ill at ease and clumsy; they enjoy his discomfiture. I believe they'd resent it if they were deceived into believing a man was really a woman; although as a matter of fact when I saw the famous Barbette give his wonderful impersonation, the only member of the audience who appeared to object was an old gentleman, who furiously clapped on his hat and stumped out."

Foreign Adaptations.

"What made you pick out German farces for adaptation?"

"I didn't chose them especially. Firth Shephard and Leslie Henson thought the plots and stage mechanics of these plays by Arnold and Bach particularly good, and asked me to adapt them. I've never seen them played in their native language, and it wouldn't have been much good if I had, for I know practically no German. I'm given a literal translation to work on and I re-write the play round the main story. I alter a lot, and introduce much that is new. In 'It's a Boy' the scenes between the two women and when they get drunk on milk are entirely mine."

"How relatively important to the play are the story and the interpolated laughs?"

"About fifty-fifty I should say."

The Making of Laughter.

"Do people like a coherent story?"

"They don't bother much so long as they're laughing. I prefer to make the story the servant rather than the master of laughs. We work on what might be called the system of 'high pressure farce,' that is, a laugh a line. The audience must be kept laughing all the time, for the foundation of a farce is so ridiculous that, were they given time to think, they would never accept it.

"I'm hoping for the time when the farce writer will be able, like Euclid propounding a theorem, to start with his own hypothesis. He will say, for instance, 'I grant me that the poker is a waste-paper basket, and I will make a laugh on that.'

"The critics of farces whom I dislike most are those who are always on the look out for 'faults of fact,' who will confront the wretched author with a time-table and say 'the 3.40 train to Brighton which you mention in your play doesn't run.' Life itself is a pretty grim business, and you can't build extravagant humour out of it without distorting its true basis."

Comedian's View of Life.

"Do you follow any of the older playwrights as your models?"

"No. But then, I'm not an author. I'm an actor. I write the sort of stuff which I have found from my stage experience is likely to make people laugh. I get ideas everywhere, in buses or on the golf course; and when these have been mentally threaded together, I sit down and write them out. If I ever have to stop to think I tear up, for I know that my ideas have run out. I don't correct a line and when the thing is finished it is sent straight off to be typed. I usually enjoy the enormous advantage of producing my own work, and all the necessary adjustments take place at rehearsals. After I left the Co-optimists I found it very hard working at a desk again; you see, with them I always did all my writing on the top of a grand piano, during rehearsals."

How Straight and Musical Shows Differ.

"Is there much difference between writing straight and musical shows?"

"The method is totally different. In a musical play, every scene is a scene in itself, and the climax is a musical number; it is a most difficult and specialised form of writing. In farce the scenes must lead from one situation to another, and the climax is the end of the act."

'Have you any plans for the future?"

"I'm going to take the three weeks' holiday I think I've earned. Then back to work again."

R.C.

BY THE EDITOR.

The New Sadler's Wells.

I went up to Islington the other day to see the new Sadler's Wells Theatre, and I found a dignified building that is likely to stand longer than any of the three or four others that have been erected on the famous site. The last time I was there little was left but the bare walls, which were probably the remains of the Playhouse that took the place of the wooden structure round about 1765. After five years of untiring efforts Sadler's Wells now stands as North London's home of Shakespeare and Opera. The total cost will be round about one hundred thousand pounds, of which seventy thousand pounds have been subscribed.

* * *

Obviously a Theatre.

There is a feeling of spaciousness about the new Sadler's Wells, and it is obviously a theatre: I mean the whole concentration is on the stage. There is nothing to distract the attention, and the only mural decoration is a scene from "A Midsummer Night's Dream," modelled by Hermon Cawtha, above the proscenium arch. The house seats about seventeen hundred, and the prices will approximate to those at the Old Vic. I climbed to the top of the splendid gallery and sat in one of the side seats; the view of the stage was perfect.

* * *

A Real "Twelfth Night" Performance.

The size of the stage corresponds to the one at the Old Vic, and, as the electrical equipment and the fittings are the same, it will be easy to transfer the productions from Waterloo road to the new theatre. The apron stage at the Wells is not quite so big, but there is an interesting innovation in the two short flights of steps leading into the auditorium by the side of the orchestra. As already announced, the intention is to open on January 6th with "Twelfth Night." It will run at the Wells for a fortnight and then go on to the Old Vic for another couple of weeks. This scheme will be carried out until the end of the season, so that it will be possible to hear opera or drama at one or other of the theatres.

* * *

Reviving a Great Tradition.

It was in 1862 that Samuel Phelps retired after his seventeen years management at Sadler's Wells. He had produced thirty of Shakespeare's plays, and during his reign many of the greatest actors appeared on the stage of the famous theatre. Miss Lilian Baylis at the Old Vic has performed the whole cycle, and now she and her company are going to North London to revive a grand tradition.

* * *

Grimaldi.

The other great name in connection with the Wells is that of Grimaldi, who was only three when he appeared there with his father in pantomime. He continued to act at Sadler's Wells and Drury Lane until 1805, when he went over to Covent Garden where, of course, he starred as clown until his retirement. He always loved the old theatre, and it was appropriate that he should have made his last public appearance at Sadler's Wells at a benefit in January, 1837, "when 'Mother Goose' was produced under the direction of the 'Veteran Grimaldi.'" The famous clown was in a box, and in response to the loud calls he spoke a few words to the audience. Five months later he died in his sleep.

* * *

"Ever Green" First Night.

The "Ever Green" first night was the most brilliant since "Private Lives." During the interval I congratulated C.B., who was looking very pleased with himself. There were many remarkable things about the evening, and perhaps the thing that amazed first-nighters most was the fact that the curtain really rose at eight o'clock as announced. Although Cochran had only been in the theatre for a few days, the show was slickly presented. There was just one hitch, when the heavy drop-curtain in front of the Casino des Folies scene was a trifle obstinate. This, however, was speedily remedied.

* * *

Benn Levy's American Success.

On the previous Monday evening I dined with Cochran, Benn Levy, Ernst Stern, Frank Collins and Gladys Calthrop. During dinner, Benn Levy told me that he had just returned from America, where his plays "Mrs. Moonlight" and "Art and Mrs. Bottle" have recently been produced. Although British plays have failed in New York this season, I am glad to hear that his are two successes. He said that the decision to cross the Atlantic was made in a few minutes. He received a cable when in Glasgow, and the following day he was in his berth on the boat.

* * *

Cochran's Art Director.

I was glad to see that Cochran has appointed Gladys Calthrop as his Art Director. Although the whole of the "Ever Green" production was planned by Ernst Stern, Gladys Calthrop was responsible for several of the settings and some of the costumes. She has designed the scenes for most of Noel Coward's plays, and I remember that I first met her with Coward at the dress rehearsal of "The Vortex" at the Everyman.

* * *

The Drury Lane Play.

Ernst Stern tells me that he is very hard at work at Drury Lane. He has been so busy since he arrived in London that he has not been inside any other theatre except to attend the dress rehearsal at the Adelphi, where he gave some very valuable last-minute advice about the lighting. I hear there is little prospect that the Drury Lane play will be ready before Christmas. In any case, Stern is going back to Berlin for the holiday, returning to London a few days later.

* * *

A Talk with Lopokova.

I had a long talk one afternoon with Lydia Lopokova, who gave me some particulars of the interesting programme in which she is to appear at the Arts Theatre to-night. For the first time in London, I think, she will take a speaking part, for she is acting in a scene from "Comus," and also in an arrangement of Shakespeare's little-known poem, "A Lover's Complaint." "Poetry," Madame Lopokova said, "was to be the unifying element in the performance to-night; not only poetry of speech but poetry of music and movement."

* * *

An English Ballet.

We talked about the Russian Ballet, and she told me that her training began at a very early age and went on for nine years before she was allowed to appear in the Imperial ballet. Shortly afterwards she left to join Diaghileff, and her success in "Boutique Fantasque" and "Good-Humoured Ladies" is part of the history of the glorious movement in dancing. "What are the chances of reviving the Russian Ballet?" I asked. "None at all," she replied. "The Russian Ballet is a thing of the past and dead. It was something very lovely while it lasted, and has done an enormous amount to make people in England and other countries love the art of the ballet. What we want now is an English Ballet, and I am putting all my energies into the Camargo Society."

* * *

Arts Theatre Successes.

The same day I had lunch with Bronson Albery, who, besides his activities at the New and the Criterion theatres, puts in a good deal of work at the Arts Theatre Club. He told me that the two most successful productions in the Club's charming little

(*Continued in column 3*).

(*Continued from column 6*).

theatre have been "The Lady with the Lamp" and Frank Vosper's "People Like Us." It was possible that after Christmas a play of Maurice Rosland's will be produced.

* * *

Fred Bowyer.

I saw Fred Bowyer and Bert Coote conferring together about this year's "Windmill Man," which is to be staged twice daily at the Scala. Fred Bowyer is over eighty, yet he can still play a game of snooker without his glasses. And what is even more wonderful, he can turn out a better lyric than a good many of the people who are now earning a great deal of money.

* * *

A Coincidence.

Jose Levy mentioned an extraordinary coincidence in connection with Miss E. M. Delafield's play, "To See Ourselves," which opens at the Ambassadors to-morrow night. Nicholas Hannen plays the part of Freddy Allardyce, who, for no particular reason, is the owner of a paper mill in Devonshire. When the programme was sent out to be printed, the printer pointed out that one of the biggest paper makers in the country is named Allardyce, and asked if the character was intended to be a real person. Reference was made to the authoress, who was, of course, unaware of the fact. The names of the two chief characters have therefore been altered to Mr. and Mrs. Allerton.

* * *

"Little Esther."

I can thoroughly recommend Little Esther, whose portrait appears on the front page this week. About eighteen months ago I was in Stockholm and visited Ernst Rolf's revue, in which this clever little darkie appeared. She was a most remarkable young person, who excelled in caricature and humorous dancing. The appearance in Stockholm was her second in Europe, but since I saw her she has made sensations in Rotterdam, Oslo, Copenhagen and Paris.

* * *

The Informality of "Wonder Bar."

Returning to the theatre after the interval in "Wonder Bar," I found that the show had started, and just as I entered the stalls I ran into Joseph Greenwald, who plays Mr. Wonder. We shook hands and he gave me a chocolate—and not a cocktail. I asked him how he remembered his very long part, and he said he didn't! As a matter of fact, he holds the show together extraordinarily well.

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PLAYS.

ABIE'S IRISH ROSE.—Dec. 8, Met., Bootle.
ALIBI.—Dec. 8, Grand, Swansea; 15, Pal., Westcliff.
ALMOST A HONEYMOON.—Dec. 8, Alex., Stoke Newington.
APPEARANCES.—Dec. 8, Lyceum, Edinburgh.
BLUE ROSES.—Dec. 15, P.O.W., Birmingham.
BRITISH GOODS.—Dec. 8, Victoria, Dundee.
CARIELLO, FRANK (North).—Dec. 8, W.G., New Brighton.
CARIELLO, FRANK (Personal).—Dec. 8, P.O.W., Rugby.
CARL ROSA OPERA.—Dec. 8, T.R., Nottingham.
CAT'S CRADLE.—Dec. 8, T.R., Leeds.
CO-OPTIMISTS.—Dec. 8, Theatre, Wimbledon.
COVENT GARDEN OPERA CO.—Dec. 8, Streatham Hill.
DAPHNE.—Dec. 8, Lyceum, Sheffield.
DEANE HAMILTON.—Dec. 8, T.R., Bournemouth; 15, T.R., Brighton.
DESERT SONG (B).—Dec. 8, Wolverhampton.
DOBELL, W. L.—Dec. 8, Temperance Hall, Longford (3).
D'OYLY CARTE OPERA.—Dec. 8, H.M., Aberdeen; 15, King's, Glasgow.
DUNSTAN, EDWARD.—Dec. 8, Hippo., Altrincham.
FRENCH LEAVE.—Dec. 15, T.R., Norwich.
GODWIN OPERA CO.—Dec. 8, T.R., Bath.
GOOD MORNING, BILL.—Dec. 15, P.G., Folkestone.
HEAT WAVE.—Dec. 8, Grand, Southampton.
HONOURS EASY.—Dec. 8, King's, Southsea.
HUTCHISON, PERCY.—Dec. 8 and 15, Derby.
JOURNEY'S END.—Dec. 8, Empire, Swindon.
LAVENDER.—Dec. 24, Prince's, Manchester.
LITTLE MISS MUFFET (Lees).—Dec. 8, Met., Glasgow.
MAN IN POSSESSION.—Dec. 8, P.O.W., Birmingham.
MURDER IN THE CAR.—Dec. 8, P.G., Folkestone.
MY WIFE'S FAMILY.—Dec. 8, T.R., Newcastle.
NAUGHTY WIFE.—Dec. 8, Grimsby.
NINE TILL SIX (Barry O'Brien).—Dec. 8, Borough, Stratford.
OH, I SAY.—Dec. 8, O.H., Blackpool.
ON THE SPOT (South).—Dec. 8, Pal., Walthamstow.
OTHER MEN'S WIVES (Pittard).—Dec. 8, Pal., Maidstone.
OTHER MEN'S WIVES.—Dec. 8, Alhambra, Glasgow.
PAIR OF TROUSERS, A.—Dec. 8, T.R., Birmingham.
PATSY, THE.—Dec. 8, Empire, West Hartlepool.
RED RIDING HOOD (Forde).—Dec. 8, T.R., Edinburgh; 15, Hippo., Keighley.
RIO RITA.—Dec. 8 and 15, Empire, Liverpool.
SECOND CHANCE.—Dec. 8, Court, Warrington.
SEXTON BLAKE.—Dec. 8, County, Reading.
SILVER WINGS.—Dec. 8, Empire, Edinburgh.
STAND UP AND SING.—Dec. 8, Pal., Manchester.
SQUALL, THE.—Dec. 8, T.R., Brighton.
THIRD TIME LUCKY.—Dec. 8, Prince's, Manchester.
WARM CORNER (Blue).—Dec. 8, King's, Hammersmith; 15, Empire, Kingston.
WHEN KNIGHTS WERE BOLD.—Dec. 8, Artillery, Woolwich.
WILD-CAT HETTY.—Dec. 8, T.R., Norwich; 15, T.R., Windsor.
YOUNG WOODLEY.—Dec. 8, T.R., Barrow-in-Furness.

RESIDENT COMPANIES.

CORENTEZ, LEAH, PLAYERS.—Pal., W. Hartlepool.
DENVILLE STOCK.—R., Portsmouth; Emp., Gateshead; R., South Shields; Hippo., Huddersfield; T.R., Sunderland; Majestic, Newcastle.
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GERARD NEVILLE-EVELYN DANE REP.—Grand, Fulham.
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SHEFFIELD REP.—Rep., Sheffield.
WILSON, BERT J., REP.—Central Pier, Blackpool.

REVUES.

ACE HIGH.—Dec. 8, Kemble, Hereford.
ALL RIGHT ON THE WESTERN FRONT.—Dec. 8, Hippo., Boscombe.
BEAUTY ON PARADE.—Dec. 8, Empire, Penge.
BEST YET.—Dec. 8, Granville, Walham Green.
BREAKAWAY.—Dec. 8, Pal., Carlisle; 15, Pal., Warrington.
BRITISH GOODS.—Dec. 15, Gaiety, Ayr.
CASEY'S COURT.—Dec. 8, Crown, Eccles.
CASINO DE PARIS.—Dec. 8, Pal., Plymouth.
CHEEKY FACE.—Dec. 8, Phoenix, Sheffield.
CHELSEA FOLLIES.—Dec. 8, Empire, Southampton.
COME TO THE FAIR.—Dec. 8, Pal., Reading; 15, Queen's, Poplar.
COUNCIL HOUSES.—Dec. 8, Met., Manchester; 15, Pal., Carlisle.
DUGGIE NEVER OWES.—Dec. 8, Pal., Halifax.
DUG-OUT MELODY.—Dec. 8, Empire, Swansea.
ERNIE'S END.—Dec. 8, Empress, Brixton.
FANCY FREE.—Dec. 8, Empire, Nottingham.
FAST LIFE.—Dec. 8, Grand, Stockton.
FAST NIGHTS.—Dec. 8, T.R., Worcester.
FIND THE BABY.—Dec. 8, Empire, York.
FINE FEATHERS.—Dec. 8, Empire, Birmingham.
FOLIES BERGERE.—Dec. 8, Hippo., Aldershot.
GYPSY VAGABAND.—Dec. 8, Empire, Cardiff.
HAPPY DAYS.—Dec. 8, Pal., South London.
HAPPY DAYS IN DIXIE.—Dec. 8, Hippo., Wigan; 15, Pal., Southampton.
HELLO, FOLKS.—Dec. 8, Empire, Finsbury Park.
HIGH TOPPERS.—Dec. 8, T.R., Sunderland.
JOY TIME.—Dec. 15, Alex., Stoke Newington.
LAUGH PARADE.—Dec. 8, Pal., Huddersfield; 15, Pal., Halifax.
LAUGHS AND LADIES.—Dec. 8, Picture House, Eckington.
LIDO FOLLIES.—Dec. 8, Grand, Hanley.
LOVE LIARS.—Dec. 8, Pal., Watford.
MAKING WHOOPEE.—Dec. 8, Pal., East Ham.
MIDNIGHT MADNESS.—Dec. 8, Hippo., Wolverhampton.
MILITARY PICKLE.—Dec. 8, Hippo., Coventry.
MIRTH DIGGERS.—Dec. 8, Osborne, Manchester.
NOVELTY BOX.—Dec. 15, Pal., Blackburn.
NUIT EXCITANTE.—Dec. 8, Derby.
PAGEANT ON PARADE.—Dec. 8, Empire, Leeds.
PAINTED DOLLS.—Dec. 8, Pal., Blackburn.
PLAYTHINGS.—Dec. 8, Hippo., Salford.
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SEZ YOU.—Dec. 8, Pal., Southampton.
SHOW A LEG.—Dec. 8, New, Crewe.
SHOW LIFE.—Dec. 8, Pal., Chelsea.
SINGING CLOWN.—Dec. 8, Empire, New Cross.
SNAP SHOTS.—Dec. 8, Pal., Bath.
SOMETHING NEW.—Dec. 8, Hippo., Wigan.
SPEED LIMIT.—Dec. 8, T.R., Leicester.
STEP INSIDE.—Dec. 8, King's, Manchester; 15, Pal., Huddersfield.
STORY BOOK.—Dec. 8, Col., Cheltenham.
SUNSHINE SALLY.—Dec. 8, Hippo., Hulme.
THAT PARIS FEELING.—Dec. 8, Empire, Sunderland.
THIS IS VALUE.—Dec. 15, Empire, Swindon.
TOWN SHOW.—Dec. 8, Pal., Hull.
TOUT PARIS.—Dec. 8, Empire, Hackney.
TUNE IN.—Dec. 15, Pal., Bradford.
TYNESIDE FOLLIES.—Dec. 8, Empire, South Shields.
UNEMPLOYED.—Dec. 8, Hippo., Preston.
VAUDEVILLE VOYAGE.—Dec. 8, Empire, Ashton-under-Lyne.
VICTORIA VANITIES.—Dec. 8, Hippo., Brighton.
WHIRLED INTO LAUGHTER.—Dec. 8, Hippo., Leeds.
WHY GO TO PARIS?—Dec. 8, Hippo., Portsmouth.

"THE ERA" PANTOMIME GUIDE.

Following is the second instalment of the Theatres which are producing Pantomime, with particulars of the cast, date of production, etc.

BIRMINGHAM THEATRE ROYAL.—"The Sleeping Beauty"; Prince, Dorothy Langley; The Queen, G. S. Melvin; The King, James Craig; Rudolph, Ken Douglas; Trixie, June Nolan; Princess Beauty, Betty Astell; Nurse, George Hirste; Fairy Queen, Jean Athol; Witch, Mark Turner; Bob Reed Troupe of Pantomimists; principal dancer, Marie Nielson; Winstanley Juveniles; date of opening, December 24th.

CHATHAM THEATRE ROYAL.—"Jack and the Beanstalk"; written by Fred. Fredericks and Percy Ford; principal boy, Hazel Glenn; principal girl, Betty Millar; second boy and girl, Cotteno Sisters; principal comedians, Archie Wallen and The Smarte Brothers; special scenes, Jerry & Company in The Housebuilders; producer, Archie Wallen; date of opening, December 26th.

EDINBURGH KING'S THEATRE.—"Mother Goose"; Mother Goose, Harry Gordon; Jack, Archie Glen; Jill, Molly Fisher; Maisie, Betty Jumel; Squire Longacres, Jack Holden; Viscount Discount, Fred Watt; Robbie, Nita Craft; The Golden Goose, Joe Arthur; The Horse, Brothers Ross; Fairy Queen, Gladys Courtland; Demon King, St. John Medley; Winstanley Girls; principal dancer, Ethel Alderson; date of opening, December 15th.

EXETER THEATRE ROYAL.—"Dick Whittington"; produced by Percy Dunsford; principal boy, Mona Magnet (Dick); principal girl, Mignon Jarrold (Alice); Jules Godby (Fairy); Marie Mansfield (King Rat); principal comedians, Dan Booker (Jack), Tom Howell (Fitzwarren), Saxon Davis (Dame), Archie Cedar (Cat), Reggie Crowe (Emperor); special scenes, Old Bow Belfry, Covent Garden, Under the Sea, Shores of Morocco, Emperor's Palace, Hall of Mirrors; date of opening, December 26th.

HEREFORD KEMBLE.—"Dick Whittington"; author and composer, Will Hatton; lyrics by Phyllis Grey and Charles Stuart; principal boy, Miss Ruby Rowe; principal girl, Miss Ethel Manners; George Roberts, the Cat; Wee Jean, the Fairy; principal comedians, Bruce King, O'Dare and Harris; producer, Will Hatton; date of opening, December 26th.

HUDDERSFIELD THEATRE ROYAL.—"Cinderella"; author, Harry Russell; Prince Charming, Madge Allan; Cinderella, Rosa Stoakes; Dandini, Bebe Vivian; Ugly Sisters, Maisie Ashley and Dolly Richardson; Baron Beauchamp, Bert Earle; Pickles the Page, Harry Russell; specialities, The Five Whiteleys, The Olvas, The Monte Video Belles, The Sixteen Dainty Dots, A Real Harlequinade in its entirety; producer, Harry Russell; date of opening, Christmas Eve, December 24th.

LIVERPOOL EMPIRE.—"Robinson Crusoe"; Robinson Crusoe, Dorothy Ward; Mrs. Crusoe, Shaun Glenville; Will Atkins, Roy Barbour; Friday, Arthur Conquest; Billy Crusoe, Henry Hearty; Captain and Mate, Reso and Reto; Polly Perkins, Yvette Anning; Spanish Commandante, Harold Kelley; Fairy Queen, Olive Prosser; principal dancer, Molly Seton; The London Six Band, Elsie Ruddock's Gaiety Girls, Winstanley Juveniles; date of opening, December 26th.

MANCHESTER PALACE.—"Dick Whittington"; Dick, Fay Compton; The Cook, Tom D. Newell; The Cat, Johnny Fuller; Alice Fitzwarren, Irene North; Alderman Fitzwarren, Fred Walmsley; Idle Jack, Jack Edge; Captain and Mate, The Two Hearnes; Emperor, Franklyn Tilton; Princess, Stella Wilson; King Rat, John Trevor; Fairy, Beth Alys; principal dancer, Margery Daw; Renee Rogan Girls, Winstanley Juveniles; date of opening, December 26th.

NEWPORT LYCEUM THEATRE.—"Jack and Jill"; author and composer, Reg Maddox; principal boy, Margaret Morgan; principal girl, Hilda Meacham; second boy and girl, The Antoine Sisters; principal comedians, Frank Dunlop, Cely Wallis; special scene, Gyer's Illuminated Fairy Fountains; producer, Bobbie Cowgill; date of opening, December 26th.

NOTTINGHAM THEATRE ROYAL.—"Aladdin"; principal boy, Miss Winnie Collins; principal girl, Miss Virginia Perry; principal comedians, Dan Leno, Jnr. (Dame, "Widow Twankey"); produced by Francis Laidler for Messrs. Moss' Empires; date of opening, Boxing Day matinée, Dec. 26th.

SHEFFIELD EMPIRE.—"Cinderella", author, Francis Laidler; Prince Charming, Dorothy Penny; Baron de Broke, Fred Anderson; Dandini, Paula York; Trixie, Marion Dawson; Julia, Muriel White; James, Alex Meux; Sam Skinner, Phil Faune; Dick Rookem, Johnny Fell; Crystal, Nesta Woodall; Peter, Reg Bolton; Cinderella, Noreen Davis; The 12 Daffodil Girls, Francis Laidler's Little Sunbeams (Gold Troupe), London Chorus; scenes, The Village of Sunnyvale, The Baron's Dining-room, The Wood, Daffodil Scena, The Village Shop, The Baron's The Baron's Back Door, The Prince's Carnival; producer, Francis Laidler; date Kitchen, Fairyland, The Palace Gates, A Room at the Palace, The Ballroom, The Grand Corridor, On the Way Home,

(*Continued in next column.*)

(*Continued from preceding column*).

of opening, Christmas Eve, Dec. 24th, for six weeks.

HULL.—"Dick Whittington"; Dick, Kitty Franklin; Alice, Kathleen Ellis; Idle Jack, Sandy Powell; Dame, Billy Matchett; Captain and Mate, Levoie and Moran; Fitzwarren, Cranleigh Andrews; Cat, Harry Gilmore; King Rat, Frank Victor; Fairy, Enid Page; specialities by Terry Juveniles and Duncan Girls; producer, Leon Salberg.

MANCHESTER PALACE.—"Dick Whittington"; book by Laurie Wylie and Dan Leno, Jnr.; music by Jas. W. Tate and E. W. Eyre; principal boy, Fay Compton; principal girl, Irene North; principal comedians, Tom D. Newell, Jack Edge; producer, Julian Wylie; date of opening, December 26th.

PORTSMOUTH THEATRE ROYAL.—Arthur Carlton; King, Charles Falla; Simple Simon, Eddie Walker; Demon, "Jack and the Beanstalk"; Jack, Violet Fields; Princess, Nada Munday; Dame, Hartley Thompson; Fairy, Violet May; Cow, Bros. Graham; Bailiffs, Pat Nash and Fred Fields; Giant, William Norman; specialities by Nell Anderson's Dollar Girls; producer, Leon Salberg.

LEEDS GRAND.—"Hop O' My Thumb"; author, R. C. Oldham; music by Edwin Thornton and Walter Hann; principal boy, Mona Vivian; principal girl, Rosamund Belmore; second boy, Milicent Hyde; second girl, Helen Desborough; principal comedians, Dick Tubb, Johnnie Schofield, Shanks Bros., Spencer Ward, Victor King; special scenes, The Butterflies' Home, The Ballroom, The Prostrate Giant; producer, T. D. Mills; date of opening, Christmas Eve, Dec. 24th.

Astor and Astoria.

A novel juggling show, Astor and Astoria, have been making a success on George Robey's bills at Chiswick last week, causing big laughter and interest. This week they are at Wood Green, and they are also in demand for cabaret and private shows.

"THE ERA" LETTER BOX.

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Gre.., Mr. Percival
Greene, Mr. Desmond
Grey, Miss (Cellist)
Griggs, Mr. Harry
Haucock, Miss Grace
Harford, Mr. Maurice
Harrison, Mr. Max
Harrison, Miss Muriel.
Hartley, Miss Jennie
Heath, Miss Mary
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Irwin Twins, The
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Tussaud, Mrs. A. McNicol
Tussaud, Mr. Louis
Valerie, Miss Babs
Venus, Mrs. K.
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Vernon, Mr. Claude
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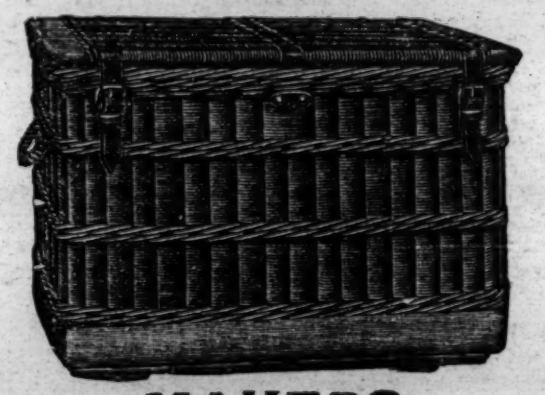
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Revival of "Treasure Island."

"Treasure Island," which again proved one of the most popular holiday plays last Christmas at the Strand Theatre, is to be revived by Miss Kyrle Bellew on Boxing Day for three-and-a-half weeks' matinée season at the Prince of Wales' Theatre. Baliol Holloway will double the parts of Long John Silver and Blind Pew, played in the last revival by Robert Loraine. Charles Groves will play his original parts of Black Dog and Ben Gunn. May Beamish will again be Mrs. Hawkins. The young actor for the "hero," Jack Hawkins, is not yet definitely decided upon.

BIRTHDAYS OF THE WEEK

Many Happy Returns to—

Marie Menzies—Dec. 10.
Sydney Ball—Dec. 10.
Frances Earle—Dec. 12.
Ada Branson—Dec. 12.
Doris Keane—Dec. 12.
Constance Medwyn—Dec. 12.
Fay Davis—Dec. 15.
Margaret Bannerman—Dec. 15.
Jen Latona—Dec. 15
F. Whitman—Dec. 15.
W. W. Kelly—Dec. 16.
Noel Coward—Dec. 16.
V. Featherstone—Dec. 16.

The VARIETY WORLD

Vaudeville Golfing Society.

There was a good turn-out for the November Handicap, the first of the winter competitions, at South Lodge. The best score was returned by a new member, Mr. H. Constable, who with a 74 net off 18 handicap shows signs of becoming an acquisition to the Society when the matches come round next year. He was followed by Harry Ristori with a 77.

From the country only three cards were returned, and we are glad to note that Fred Alexander has at last qualified for a final. He did a 66 net on a bogey 69 at Ramsgate—a very good performance. W. J. Murley came second. Constable and Alexander will therefore fight the final at South Lodge over 18 holes' match play.

Merson Shield.

The final of the Merson Shield was played off a few days ago and Carl Balliol registered his first win since joining the V.G.S. He beat Eddie Gray by the big margin of 7 and 5, but we understand that Eddie was very much off form on this occasion, although Balliol deserved his victory if only for his steady play.

George Barclay Cup.

J. Heng.er managed to overcome that keen member, Jack Wynne, in the final of the Barclay Cup. A very fine effort John, but one has every sympathy with Jack, who seems fated not to win a trophy. Even the Berks Cup eluded him, bad weather being the cause.

Scott and Whaley at Coliseum.

After many years' absence from the Coliseum, Scott and Whaley, the famous black-faced comedians, appeared there this week in a new argument, and are putting over also some fresh comedy, in which Scott gives a female impersonation with marked success. Their meeting is very natural, and the audience at the Coliseum are taking their patter with marked avidity.

Gene Sheldon

Gene Sheldon in "Panto-mirth" returns to the Coliseum next week. This hall was where he made his first London appearance and it is also his last for this season, as he is booked to appear on the Continent before returning to America.

Stolen Railway Rides.

During their early touring days in America, Scott and Whaley were sometimes so impecunious that they were driven to steal their railway journeys. They sent the baggage ahead, and then travelled in approved ramp style underneath the carriages of the trains. The longest free trip they had was from Buffalo, New York, to San Francisco—a distance of 2,400 miles. On one occasion they were caught and taken to the station house. Were they dismayed? Not a bit of it; they sang and danced so well that their captors let them go, and gave them money to help them on their way.

Cheeky Chappy Back Again.

Max Miller returned to the Palladium on Monday after only four weeks' absence, thus proving his immense popularity at this London hall. His "waterfall" number is still a remarkable success.

Johnson Clark.

A welcome always awaits Johnson Clark and "Hodge" on any programme, and they were given a fine greeting at the Metropolitan last week, where they presented "The Poacher's Son." This week they are at the Holborn.

Bert and Betty at the Met.

Back once again at the Metropolitan last week, Bert Errol and Betty were repeating their successes, and Bert was scoring well with his Cleopatra number. They have recently concluded a tour with Florrie Forde in variety, and are resuming with her again after the pantomime season. This week they are at the Hippodrome, Bristol.

Janice Hart in Revue.

"Sez You," which comes to Chelsea next week, is one of the slickest and fullest revues we have seen. Presented by Frank O'Brian and produced by John D. Roberton, it is responsible for the reappearance in production of Janice Hart, who recently returned from a successful world tour.

Reg. Bolton in Variety.

Last week in the Argyle, Birkenhead, Reg. Bolton made his re-appearance in variety following a long season in production and revue, and is now at the Palace, Blackpool. Next week Reg. must proceed to Sheffield for pantomime rehearsals at the Lyceum.

De Suter Bros.

At the New Cross Empire last week the De Suter Bros. were given a hearty welcome for their entertaining act. These clever Continental clowns commenced a seven-week season on Monday at Maskelyne's, and, owing to their present bookings here, have been obliged to decline an engagement for two months in Milan.

Ross and Goodwin.

We note that Adrian Ross and Winnie Goodwin have rejoined forces after their respective engagements in revue, and are this week appearing at the Hippodrome, Birmingham, with Leeds to follow.

Pacey Returns.

Glad to welcome Tom Pacey on his return from holidaying in America. Tom combined business with pleasure, and reports that when things are normal as regards employment in U.S.A., he expects to be able to find work for many English artists. Tom was indisposed whilst he was in America, which somewhat detracted from the pleasure of his visit, but he is now himself and, as usual, full of ideas for business.

Lamberti in London.

That clever comedy xylophonist, Lamberti, is back in town at the Met. this week, and but for next week at Glasgow, will be playing London theatres till the end of January, when he returns to America. He will be back here again next year.

"The Villagers of 1930."

This Grimsby local concert party is much favoured by the villages and small towns in North Lincolnshire where they play very often and are immensely popular. At All Saints' Hall, Grimsby, last week, they gave an unusually smart performance which emphasised their more than average ability and experience. Pat Tierney, the ventriloquist, introduced much new patter and business. He created a bigger impression than usual. T. G. Twyman displayed a tenor voice to advantage. Marie Carlton proved a clever burlesque comedienne and Ella Deane pleased with her able soubrette work. Billy Bernard, the chief comedian, was seldom off the stage, and his delineations of the chief comedy characters in the sketches were much approved. Hal Ford sang light numbers with the banjo and Ralph Carlyle is an artistic elocutionist. Kathleen Murray ably officiated as accompanist.

The Two Oddments.

Ethel Revnell and Gracie West, who are in the midst of a London variety season, after over two successful years in revue, are now playing the principal suburban music-halls with their intensely funny contrasts in songs. They were added to the bill at Walthamstow the other week, when they were the outstanding hit, and last week, sharing top of the bill at the Met., they "stopped the programme" with their comicalities. This week they are starring features once more at Shepherd's Bush Empire, where they are always prime favourites.

Belle Vue Christmas Circus.

A colossal circus will be staged at the King's Hall, Belle Vue, Manchester, and given twice daily for six weeks commencing Monday, December 22nd. The programme, under the general management of Mr. W. B. Lee, will embrace the Graceful Xenia Sisters, Caucassian Equestriennes; "Doodles" the clown; Carl Hess, with his high-school thoroughbred and quartette of liberty horses; the 4 Cleos, Trampolin novelty; Les Wassilliams, in Oriental Pas-de-Deux; the 4 Uessems, Juggling Antipodists; Tom D. Gray's "Act Superb"; Carl Hess with his ponies and novelty jockeys; Vojtek Trubka with lions, polar bears and boarhounds; Circus Mroczkowski's Horses, presented by Carl Hess; a Clown Entree with Doodles, Babs Zola, Jim Zola, and Comical Walker; Madel Regal's Unrideable Mules; The Ten Asgards, springboard acrobatics; The Sobolewski Troupe, Russian equestrians; Power's Dancing Elephants and Rob Cimse and Co., flying motor novelty. The clowns will be Doodles, Babs Zola, Comical Walker and Jim Zola. The Stage and Equestrian Director is Geo. Lockhart.

Jasper Maskelyne's African Tour.

Advices received in London state that Mr. Jasper Maskelyne and his company have had a successful opening of their South African tour at Johannesburg in "Hullo, Maskelyne." The entertainment was described by the "Johannesburg Star" as a masterpiece of showmanship. From Johannesburg Mr. Maskelyne went on to Pretoria.

Vernon and Ford.

We are sorry to hear from Leslie Vernon that his partner Betty Ford has been obliged to give up her immediate engagement to undergo an operation at the Wembley Cottage Hospital. In the meantime Leslie has been engaged by Fred Karno to play the chief comedy rôle in "Karno's Krazy Komics," and opened this week at Oldham.

A Northampton Anniversary.

The present week is the eighteenth anniversary of the opening of the New Theatre, Northampton. It was opened on December 9th, 1912, and, with the exception of one or two instances, it has remained open without cessation. During the vacation this year the house—one of the largest in the Midlands—was thoroughly renovated, and with many elaborate alterations and improvements and with Mr. Edgar R. Rogers at the head of affairs, its popularity is well maintained.

An excellent vaudeville bill is provided by Bert Montague, for the anniversary, with Toto, the beloved clown, in his novelty entertainment, "Revue à la Minute," in which he is assisted by Ernest D'Amato, Florence la France, Six Dancing Dolls, Esmerica and Marjorie Hammond. Other clever and varied items are given by Gus Chevalier, Four Brightonians, Levoie and Moran, Felice Napier and Jessie Ruddock Girls. Archie Pitt's new revue will be produced at the New as the Christmas attraction.

D'Alba in Cabaret.

That Australian mystic, D'Alba, is again at the Piccadilly Hotel, where she is providing a bigger attraction than ever. Leslie Chard, who is presenting this act, tells us that D'Alba is in demand more than ever for this class of engagement, as her work is particularly entertaining in the intimate atmosphere.

Blackpool Tower Shows Go On Tour.

After four seasons at the Tower, Blackpool, three winter seasons at the London Olympia, and last winter in New York John Lester has decided to tour his shows this winter in England, with a sharp run over to the Continent and a few weeks in South Africa. The big show will open at Liverpool. The performance will open with Lester's Tiny Town Circus, followed by a variety bill, and concludes with a pony pantomime—founded on the old story of Cinderella. In the pantomime, John Lester's giant ladies and a host of comedians will support the little people. Julius Darewski is the London representative.

Dick Evans.

Back in town after another successful tour with "The Girl Friend," Dick Evans left for Bristol last evening to commence pantomime rehearsals for his season with Mr. John Hart at the Prince's Theatre.

Bayes Better.

We ran into Eddy Bayes last week. He is looking marvellously better after the trouble with his leg and tells us that he resumes a good variety run in a week or two.

Hobart and Hobbs in Panto.

These two clever comics will be seen in Leon Selberg's "Cinderella" pantomime this year at the Gaiety, Dublin, after which they resume variety with an entirely new act.

Gertie Gitana's Bookings.

Following a long provincial tour that has kept her away since early September, Gertie Gitana returns to London this week, when she is appearing with an attractive bill at Kingston. Next week, Gertie returns to the Coliseum. She intends to take a holiday at Christmas and the following week opens on the Syndicate Tour at the Metropolitan. Subsequently, she is due on Moss's and the G.T.C. halls running through solid until June, when she will take her summer vacation.

Ardwick's Assistant Manager.

The place of Mr. J. Earley, assistant manager at the Ardwick Empire, who was recently transferred by the Stoll management to the Manchester Hippodrome, has been filled by Mr. H. E. Webster, of Prestatyn. Like Mr. Woolley, the manager, who was appointed from London, the new assistant manager is quite a young man, being only in his 24th year.

Mr. Ernest Lofthouse.

Mr. Ernest Lofthouse has been engaged by Mr. Clarkson Rose as private secretary, and commenced his duties on Monday at the Opera House, Manchester, where Mr. Rose is appearing in the pantomime. Although quite a young man, Mr. Lofthouse has held some very important engagements, having been with Mr. Henry Baynton for a few years, and also with Mr. Harry Warburton for three years. For the past season he was acting-manager at Knightsbridge Pavilion, Weston-super-Mare.

Standard Athletic Club Dinner.

The annual dinner of the Standard Athletic Club of Paris (U.K. Branch) was held on Thursday, December 4th, at the Comedy Restaurant. There was a programme of many musical items, and amongst those who found special favour with the members and guests were Darroll Richards, in his repertoire of tenor songs; Reg. White, with Frank Hagley at the piano, with syncopation and light and humorous songs with ukulele, and Daisy Dormer in her old favourites, with Charlie Lucas as accompanist.

For South Africa.

The following artists sailed from Southampton on Friday last, the 5th inst., per R.M.S. "Armadale Castle," to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—Kay and Jay, Irene Shamrock and Herbert Lee

Further bookings by the I.V.T.A., Ltd., of attractions for vaudeville tours in South Africa include: Geddes Brothers, George and Fay Staples, Dennis Duo, Ray Cardle, Irene Hill and Ellis Vizard, Kaye and Kahn, Gilbert and French.

"The Town Show."

Mr. Bert Maddison opened in the V.A. Productions' revue, "The Town Show," at the Opera House, Tunbridge Wells last week, and scored an instantaneous success.

Reading's Celebrity Concerts.

Galli Curci gave a recital at the Town Hall, Reading, on Saturday, in connection with the International Subscription Celebrity Concerts, and met with a most enthusiastic reception. She was very ably assisted by Volterro, the eminent pianist. The flute obbligatos were artistically rendered by Raymond Williams, and Homer Samuels was at the piano. The concert was under the efficient direction of Mr. R. J. Langley, manager of Attwells, Binfield and Co., Reading.

LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE COLISEUM.

"Having warmed you up," says Jack Barty just before his last song, "I think I'll make my get-away." There is a very true word in that jest. Comedians work not merely for themselves, but for most of the other turns in the programme as well. They warm the cockles of our hearts to a state of ready appreciation for all-comers. When appearing in the first half, as he does now, Jack Barty is a boon and a blessing to everybody. His sheer affability makes us feel we have a host who is genuinely glad we are there for our own sakes. He tells us who he is, welcomes late arrivals, tells them how good he is, and quickly brings us to a state of zest for life almost as great as his own.

Equally "warming" is the latest squabble of Scott and Whaley. The urbane one has merely to tell the other that he is glad of their meeting for the new argument to start. What meeting is he referring to? Where was it held and when and what for? We follow every question and answer gleefully, since this strikes us as a picture of our own ordeal when we talk to the man who can never understand. Their dancing is so droll that it makes us laugh even more than their verbal fun.

Albert Sandler arouses enthusiasm for his playing of Liszt and Chopin. So insistent is the applause that he adds "Dancing With Tears In My Eyes." Both Sydney Ffoulkes (piano) and Frank Leonard ('cello) are well chosen to complete his trio. Randolph Sutton creates excitement the moment he sets foot upon the stage, and this increases as he gives us vivid glimpses of homely courtships. In hymning the praises of the South and the Carolines, he is just as effective. His popularity grows apace.

Tambourine spinning is an art when practised by Tambo and Tambo. They go on from strength to strength until they are spinning twelve apiece, a spectacle which proves enthralling. The Pekin Troupe also provide a display of strength, balance, contortions and juggling which is thrilling. "Billy" is an ingenious creature who keeps the audience guessing whether he is man or doll.

In "Put 'Em Up," Dion Titheradge reveals no little literary skill in providing a vehicle for Desmond Jeans, the monocled boxer. He plays the part of a distinguished amateur, called upon by his old trainer (Tom Reynolds) to teach a "white hope" that he is neglecting his training. On Ilse Bois I must forbear to pass judgment. She plainly possesses "personality," but her material is, to my mind, unsuitable.

HOLBORN EMPIRE.

Hodge has a grandfather. He also is a dummy, but not one to be sat upon a knee. He stands upright, walks on his own feet, and talks to Johnson Clark as man to man. He appears after his grandson, playing truant at the cross-roads, has been engaging in characteristic bouts of lively impertinence. The young 'un hides in the R.A.C. telephone box, and the old 'un comes on to tell the tale of the celebrations of his 78th birthday. He took the chair because he could not trust himself to stand, and the speech he made was "Hear, hear," when asked to have another couple of pints. Then his tone grows deeper. He tells the story of his married life. He sits, so he declares, on one side of the fire and his wife on the other, both saying nothing, but when she looks up from her paper, he can tell from her eyes that she hates the sight of him. This joke over, he confesses the truth about the depths of their affections. Johnson Clark manages his figure so well and makes him speak with such feeling that the audience responds with fervour.

There are other very popular names in the bill. The most notable is G. H. Elliott, who sings and dances in the delicate, rhythmic way which has made his name famous these many years. Then there is Jenny Howard with her whimsical smile, quaintly startling gesture and quizzical glance. Her witchery unexpectedly wins our hearts in the midst of our laughter.

The dumbshow of Gene Sheldon is dumb in another sense. He draws a portrait of a lovable, inarticulate soul who wonders at the waywardness of the universe. He is a bright particular instance of the overwhelming appeal of the humour of the underdog. The Big Four fill the house with their ringing harmony, particularly when they sing their own arrangements of "Dinah" and the most popular songs of 1930. Now they have felt their feet in this country, they are better than ever.

"Nothing Serious" is the label of Cedric Lindsay and Hazel Mason's act. They are an attractive pair who are sure to establish themselves on the halls. The Myron Pearl Trio show us some expert dancing. Taro Naito is a magical manipulator of barrels, the Midget Gladiators perform remarkable acrobatics. Victor Moreton gives us a taste of his quality as a comedian, and the Holborn's Six Dancing Ladies do credit to Herbert La Martine's training.

THE PALLADIUM.

On Monday night Sir Harry Lauder received a welcome which was, if anything, too boisterous. Before he had come to the last verse of "Flower o' the Heather," eager enthusiasts were calling for "I Love a Lassie." Less experienced stars might well be overwhelmed by such excess of zeal, but not this one. He quieted us in the spirit of the kindly host of a turbulent children's party. His second appearance was as the "Highland dragon" in kilts who tells us "She is ma Daisie," his third as the henpecked husband on holiday, and his fourth as the ardent lover who is given to "Roamin' in the gloaming." As Sir Harry continues, despite the passing of time, to be at his best when prancing about as amorous, hot-headed youth, the shouting and tumult broke out afresh. This died down only after he had sung "Top of the Hill," and uttered his usual words of wisdom. It is always a great night when he re-visits London.

There was another outburst when Naughton and Gold were up to their pranks. With as much gusto as young rams, they tripped and slid and fell, rained blows upon each other's heads, and shouted at each other as though mad with rage. No matter how high they raised their voices, they could only just be heard owing to the laughter, cheers and applause of an audience which grew wild with excitement. Billy Danvers, starting with a couple of delightfully silly songs, soon had us under his cheerful spell, and his own version of what happened in the Garden of Eden brought about a climax of mirth. Rebla was another feast of fun. His unspeakable dislike of every ball, plate, hat or cigar-box he has to juggle with is one of the choicest jests of the halls. Max Miller is as successful as ever: his "cheeky" style is his own and he exploits it so adroitly that at every utterance he raises a laugh.

The Four Flashes are dancers of unmistakable originality. Besides a quaint sense of humour and swiftness of movement, they present steps which we cannot remember to have seen before. The Lady Gymnasts presented by Ida are a brisk and daring troupe, the Kiraku Brothers are excellent acrobats, and Little Doreen an accomplished xylophonist.

Mona Grey.

Returning from a successful tour in the North last week-end, Mona Grey was given a splendid reception at the Metropolitan on Monday evening.

CHISWICK EMPIRE.

He would be a disgruntled stoic who could not enjoy this week's bill here, as it teems with good things. Here is a flash of sunlight from sunny Spain represented by Senorita Asuncion Granados, who is not only an accomplished guitarist but a particularly graceful and beautiful dancer. A prima donna with an established reputation, Mme. Vera Amazar, contributed her vocal excerpts and demonstrated a highly trained voice, capable of interpreting opera or ballad to perfection.

There is no question as to the popularity of that extraordinary mirth-maker, Noni; from the beginning to the end of his act the audience is kept in one ecstatic scream of merriment. His naive, subtle and grotesque humour is irresistible, and there was not a dull second during his turn. Horace again proves an admirable foil to all this fun and he adds to the general gaiety of the act with his saxophone and concertina contributions. Later, Noni brings along his Golden Serenaders jazz band, which he conducts in his own eccentric way. An accomplished musician himself, Noni has gathered round him a first-class company of instrumentalists who provide an attractive and diversified programme. To further adorn the act is a bevy of dancing girls who quickly make themselves popular by reason of their fine dancing.

A novelty, and one that proved highly diverting, is Will Collinson and Alfred Dean. These two laughter-makers contrive to get an enormous amount of fun out of my lord protector, Cromwell. The irrepressible Lily Moore found ample scope for her ability in a programme crammed with merriment. Lily owes not a little of her success to her facial expression, which is devoted to humorous impersonations; as a raconteuse she scores a triumph. The burlesque impressionist, Leslie Strange, is thrice welcome after his transatlantic travels. He introduces many old friends and does it all with infinite skill and artistry. He gives a wonderfully striking impressions of a certain ex-Premier and follows up his success with an extraordinarily clever impersonation of George Arliss. A demonstrative welcome is extended to the Three Virginians in whom many recognise Jack Abbott, Gerald Benson and Bob Tait. When this trio get together one may rely on perfect harmonisation and faultless execution. Each member of the trio is endowed with a fine voice. Movietone completes a unique bill.

LONDON, SHOREDITCH.

A strong variety programme here this week is led by Lily Morris, who has not been here for some time, but who was warmly welcomed on her re-appearance. The great comedienne sang song after song in her own inimitable style, creating roars of laughter, and the audience would not be satisfied until she had given her old favourites as encores. It is some time since we have seen such a remarkable ovation given to any artist here. The Great Gerard and lady, the up-to-date equilibrist and juggler combined, in his novelty act, art, strength and comedy, introducing a big feature, "The Chute of Death." A welcome return was also made by Cissie Langley and her company of dramatic actors in a new Oriental sketch, "The Chinese Mask," by Isabel Marte, in which some good acting was offered by Keith Hamilton, John Lorenzo, Lawrence Laurie and Miss Langley, the scene being Chung Wong's gambling saloon in Singapore. Val Vett, the ragtime rag-picking rag-painter, received big applause for a novel and effective idea, and Joe and Josie were well received for their versatile singing and dancing, whilst their patter was very funny, and the instrumental work exceptionally good. Dorothy Hind, a lady singer with a real voice and pleasant style, pleased those in front, the Three Sisters Lund proved favourites in their acrobatic dancing, and Fred Lloyd, the comedian, kept up the laughts with some fresh parody material and mannerisms. Ivy Wensley and Leslie Dale, in their "Bits of fun and laughter," amply justify their programme matter. Their act is well produced in its entirety and the child impressions in particular are specially amusing and noteworthy. Percy Lewis and his orchestra are ably responsible for "King's Navy" and a selection, "Orpheus in the Underworld."

NEW CROSS EMPIRE.

"The Singing Clown" is a series of laughs, for in this comedy, presented by John D. Roberton, we find that versatile comedian Tom Moss at his best. Taking the title rôle he works hard throughout. Nearly all the sixteen scenes find him well to the fore. He causes roars of laughter as a very bad boy in the Industrial School. His impressions as a boxer puts the experts in the shade. It is not often one finds such a fine singer and excellent comedian embodied in one person. A clever sketch is put over by Tom Moss and Ethel Orrell. As cockerel and hen respectively their voices and actions are impressive. As a woman is another score for Tom, and what a host he is when he "wins" the football competition. In the theatre box on Monday night Tom gave his co-interrupter such a crack on the head, which was undoubtedly not according to plan, but how they roared at the slip. Hilda Meacham, who sings, acts and dances, is a charming artist. Her pleasing voice is a delight to listen to. Edgar Taylor is full of pep. He is a clever step-dancer and a singer whose voice blends well with Miss Meacham's. Bobbie Kerrigan is a youngster who shows promise. Bert Collins takes several parts with much credit. The Wigan Nippers put up a good show in their singing scene "On the Embankment." The soloist who sings "Trumpeter" is specially good. The entire company and chorus pull their weight and make the show go with a lively swing. The company is fortunate in its choice of its musical director, Billy West. This essentially song revue features several popular numbers, including "Happy Feet," "Just a Cottage of Love," "I'm in the Market," "Keep on Smiling" and "Laugh, Clown, Laugh." The staging and effects are excellent.

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This Week: LONDON COLISEUM.

FROM THE SONG PUBLISHERS.

B. Feldman and Co.

It is certain that one of the biggest comedy chorus hits of the coming pantomime season will be the last-minute stormer, "Stein, Stein Stein, Stein. Everywhere We Go." This wonderfully catchy "skit" is being featured with enormous success at the Holborn Empire this week by Victor Moreton, who has the entire audience singing the infectious chorus, which runs as follows:

"The 'Stein' Song—what does it mean?
I'd like to know.
Stein! Stein! Stein! Stein! everywhere we go.
There's Ashton-under-Stein,
And then there's Palestine,
And where do we get the coal from?
Newcastle-on-the-Stein!
There's Finklestein, Winklestein,
Then there's Salmon and Gluckstein,
All bright Steins that shine.
Should auld acquaintance be forgot,
For the sake of auld lang Stein!"

A rousing six-eight tune accompanies this irresistible winner! The new "Stein" hit will be broadcast by Noble Sissie and his famous band from Ciro's, on Friday night next, when they will also feature "Dancing with Tears in My Eyes," "The Kiss Waltz" and "When You're Smiling."

Famous Jose Collins, who appears with enormous success at the Newcastle Empire, this week, is making a feature of the big ballad hit, "Dancing With Tears in My Eyes."

Florence Smithson has just taken up "The Kiss Waltz," "Nobody Cares if I'm Blue?" "Melody Divine," and "Take Along a Little Love."

One of Maurice Chevalier's outstanding song hits at the Dominion Theatre is the catchy Continental success "Valentine," which is handled in this country by the House of Feldman. Among the many well-known artists who have taken up "Stein! Stein! Stein! Stein!" is popular Jack Lane, who votes it the biggest comedy winner of the year!

Henry Hearty will make a special feature of "Stein! Stein! Stein! Stein!" during his pantomime engagement at the Liverpool Empire. At the moment, "Uncle" Henry's biggest hits are "P'liceman, P'liceman, Hold My Hand" and "We Can't Lose Our Dog Fido."

Popular Norman Burrows has just made, for the Piccadilly Company, two first-class records of "Songs I Heard at My Mother's Knee" and "Down the Lane to Home Sweet Home." Bruce Green has recorded "We Can't Lose Our Dog Fido" and "P'liceman, P'liceman, Hold My Hand" for Piccadilly.

The Two Eddies, who will be appearing in pantomime at York, have taken up, and will feature, "Oh! Donna Clara" and "Dancing With Tears in My Eyes."

Pantomime producers and artists have only a short time left them in which to make their eleventh-hour decisions. The moment is opportune, therefore, to remind them of Feldman's unbeatable budget of winners, including "Dancing With Tears in My Eyes," "Watching My Dreams Go By," "When You're Smiling," "The Kiss Waltz," "Oh! Donna Clara," "Like a Breath of Springtime," "We Can't Lose Our Dog Fido," "Melody Divine," "Packin' Up to Say Hello!" "The Barmaid's Song" and "Stein! Stein! Stein! Stein!"

Mr. Albert Simner, of Feldman's Professional Department, is now located at the Royal Hotel, Glasgow, and will be very pleased to meet old and new friends and any other artists visiting Glasgow.

Don't forget to Feldmanise during the Panto Season and thus make success a certainty!

Lawrence Wright Music Co.

In a very short time Pantomime will be in full swing all over the country. As we anticipated, the Wright House has been besieged by producers and artists preparing their material. It is universally agreed that the song of the year will be Horatio Nicholls' ballad "Say a Little Prayer for Me," which should not be missed by any principal boy or girl.

The demand for Horatio Nicholls' chorus hit, "Make Up Your Mind You're Gonna be Young," has excelled all expectations.

One of the most popular duets is certain to be "Exactly Like You," which offers unlimited scope in every direction; a close second to this will be "A Bench in the Park." A number of very high vocal standard is Horatio Nicholls' "Gipsy Melody," which is the choice of almost every principal boy, girl or fairy queen.

By the time the pantomime starts, one of the most popular songs in the country will be "Little White Lies."

For production purposes, every producer is more than delighted with "Song of the Dawn," "The Lantern Song," "My Cradle is the Desert" and that phenomenal hit, "The King's Horses," all of which will be use in pantomimes throughout the length and breadth of the country.

Established hits which all audiences will look forward to hearing this Christmas are "Sunny Side of the Street," "Sittin' on a Rainbow," "Adeline" and "Rolling Along," and an excellent number for the kiddies is "The Chum Song."

All comedians are including "Gorgonzola" in their repertoire, either as single or concerted item, and Bert Hopping was one of the first to learn and introduce it with enormous success.

Don Reid & Al. Lurn (The Two Eddies) write to tell us of the sensational success they have achieved with "Say a Little Prayer for Me," and they have also introduced that snappy fox-trot "Adeline." Fred Leigh, always a staunch supporter of the Wright House, is singing "Gipsy Melody," "Meet Me in My Dreams" and "Song of the Dawn" in "Going The Pace" Revue, and stops the show at every performance with these Wright hits.

At South London Palace, this week, Rene Chester, in "Hapy Days" Revue, continues to put over in her own inimitable way, "Little White Lies," "Sittin-on a Rainbow" and "I've Got a Feeling."

"The Best Yet" Revue is at Walham Green this week and features a bunch of sensational hits, namely:—"Gipsy Melody," "Sunny Side of the Street," "Sittin' on a Rainbow," "Exactly Like You" and "That's Where the South Begins." Miriam Ferriss, who stars in this production, is, in conjunction with Reg. Astley, producing Pantomime at the West Pier, Brighton, where again Wright hits will be well to the fore.

At the Palace, Blackpool, last week, Marie Nyman proved a sensational success with "Say a Little Prayer For Me," and "Glysp Melody." Marie intends featuring both these numbers in pantomime.

Stevens, Barber & Orpwood write to tell us of their continued success with the Wright songs and that they are now making a special feature of "The Lantern Song."

Renie and Eddie are featuring "Sittin' on a Rainbow," "Meet Me in My Dreams To-night," "Sunny Side of the Street," and are introducing "Adeline" this week, at the County Theatre, Shrewsbury.

Tonie Forde and Arthur Kingsley tell us of their big success with "I Like to do Things For You," where they get rounds of applause at all their engagements.

Francis and Day.

Francis and Day material continues to prove highly popular in T.M. Productions "Show Life," which plays the Palace Chelsea, this week. Ray Zack has shown keen discrimination by selecting "My Baby Just Cares for Me" as a feature number. The Troy Sisters provide some dainty harmony work in "Swinging in a Hammock," "Bye Bye Blues" and "Gotta Feeling for You," and no effort has been spared to ensure a successful production for "It Happened in Monterey."

Patrons of the Palace, Hull, this week, certainly appreciate the clever vocal and instrumental work by Marie and Laura Carson, who are at present on tour with "The Town Show." These versatile girls are at present featuring "It Happened in Monterey" and "I'm Following You," while their next inclusion is to be "My Baby Just Cares for Me."

Keen judgment in his choice of material is shown by Donald Peers, the well-known light comedian with Thos. F. Convery's "Vaudeville Voyage" Revue. His present programme includes "Swinging in a Hammock," "It Happened in Monterey" and "Telling it to the Daisies." "My Baby Just Cares For Me" continues to be an outstanding hit in Florrie Forde's "Sinbad the Sailor," at the Theatre Royal, Edinburgh, where it is rendered by Bud Flanagan and Aleta Turner. In the same production Harry Neal is heard to great advantage in "I Wanna Go To Bed."

A brilliant feature of the programme at the Palladium this week is the unique instrumental speciality provided by Little Doreen. "My Baby Cares for Me" and "It Happened in Monterey," two big hits with this young artist, are excellently arranged and rendered. Howard Sylvester, the musical director of "Show a Leg" Revue, writes the "F. & D." Professional Department to say that "Swinging in a Hammock" is to be the next inclusion in the show. Betty Erroll's artistic rendition of "Telling it to the Daisies" is a pleasing feature of the programme at the Empire, Bristol, this week.

Les Lyndale, who, apart from his work as musical director of "Cheeky Face" Revue, provides a popular piano-accordion speciality, is enthusiastic over "Old New England Moon," the latest "F. & D." number in his repertoire. This item is well received at the Phœnix Theatre, Sheffield, this week.

Ralph Elman, musical director of the Granada, Walthamstow, mentions that "Bye Bye Blues" and "A Girl Friend of a Boy Friend of Mine" are providing marvellous feature items with his speciality Orchestra. Francis & Day's striking new waltz ballad, "Old New England Moon" will be the next inclusion in his programme.

Jane Ayr and Eddie Leslie, appearing in Walter Bentley's "Making Whoopee," at the Palace, East Ham, score a big success with "I Can See a Rainbow." Eddie Leslie utilises "My Baby Just Cares for Me" for his snappy eccentric dance.

Gertie Gitana is as popular as ever at the Kingston Empire, this week. "Should I?" continues to occupy a prominent place in her repertoire. Rita Hall is a popular attraction at the Carlton Danse Salon this week, where her repertoire includes "Blue is the Night" and "My Baby Just Cares for Me." Hargreaves and Moore write from the Phœnix Theatre, Sheffield, to report fine results with their latest Francis & Day hit, "Just a Tiny Four-leaf Shamrock." It is their intention to produce "We Must All Pull Together" at the earliest opportunity.

Derek Austin is deservedly popular wherever he sings "Cryin' For the Carolines" and "My Baby Just Cares for Me." These items are invariably encored. Further good news of "My Baby Just Cares for Me" comes from Betty Hare, who successfully features this number in "Painting the Town Red" Revue. "Bye Bye Blues" is an ideal instrumental number for Gene Sheldon, whose unique speciality is wonderfully popular at the Holborn Empire this week. "When It's Springtime in the Rockies," "It Happened in Monterey," "Around the Corner" and "If I Had a Girl Like You" are all established favourites in the repertoire of Frank Napier, who is appearing in variety at Wrexham, this week.

Peter Derek, Ltd.

Band leaders, in particular, will be interested to know that Peter Derek are following up their recent successes with two new numbers, entitled "I Wonder," a very beautiful melody fox-trot song, and "Sitting Sweating in the Sunshine," an up-to-date comedy fox-trot. Band parts of these will be ready in about ten days' time, and it is anticipated that they will have more success than their recent releases, "Sittin' on a Haystack," "Hindoo Love Birds" and "Baby Angel." Three novelty piano solos recently issued by this firm, entitled "Frolic," "Jazz Larks" and "Rhythmic Ripples," are attracting some attention and are being put over as xylophone solos with great success, as well as pianoforte novelties. Reg. Fisher, of the Palace Theatre, Luton, reports that these three numbers, given as interludes, are becoming quite a feature of their show; and Les Southgate and his Band, at Maidenhead, are also making a big feature of them as xylophone solos with band.

Howard Jackson and his Dorian Dance Orchestra, at Halifax, scored a very big hit with "Sittin' on a Haystack" at the West Riding Police Carnival Ball, and received repeated encores.

A charming little waltz song, entitled "Hazel Eyes," is being sung by Mr. R. Jones, at Wallasey, and wins great appreciation.

"Baby Angel," "Sittin' on a Haystack" and "Hindoo Love Birds" are being played by Doug. Swallow and his Rhu River Band, at Manchester, and are proving great successes.

Another great "P.D." number, which has already proved so successful, is the tango fox-trot "When the Orange Trees Blossom in Spain." We hear that Mr. Edmund Cleary, of Manchester, is doing great things with this number.

Miss Colleen Clifford broadcast "I'm in Cupid's Garden" on the National programme on Tuesday. This number, which is of a light comedy nature, is going to be one of the biggest hits of the season. It is written by Pat Thayer and Bruce Sievier.

Peter Derek numbers will be represented in all the leading pantomimes in the country and those artists who have not yet secured professional copies should write in or call, without delay, at 8, Moor-street, where they may hear them played over and where they will find a selection which will suit all occasions.

Lafleur and Son, Ltd.

Lafleur report great progress with their melody fox-trot "Clowning the Blues Away." This is being broadcast by Jack Payne and B.B.C. Dance Orchestra, Bert Ambrose and his Mayfair Hotel Dance Orchestra, Billy Cotton and his Ciro Club Band, Louis Levy and his Shepherd's Bush Pavilion Orchestra, and all the leading bands are playing it.

Steadily growing in popularity, artists should be prepared for the inevitable popular demand. A great number for panto—send in for the pro. song copies quickly. Ernest Rutterford is featuring "Clowning" at all his engagements and says this number is one of the best and most popular items in his repertoire everywhere. As Ernest has the cream of society engagements, his opinion should be noted.

Should there be any bands that have not yet secured their copy of "Clowning the Blues Away," and maybe have not heard it over the "air," a few words from Joe Crossman, the celebrated alto saxophonist of Bert Ambrose's Band, should be heeded. Joe says: "This is a beautiful number—a wonderful arrangement, and you can tell everybody that, personally, I always enjoy playing it." Amongst other American numbers, "Gypsy Holiday" and "Waiting For You" will come along and follow the lead of "Clowning the Blues Away."

There are not many real rhythm tangos on the market at the present time, and any band requiring a modern tango should procure a record of "Barreo Reo," as recorded by Giraldo and his Savoy Hotel Tango Band, and then send to Lafleur for the orchestration. It is just as well to have the correct thing while you are about it—Giraldo knows.

Lafleur, as ever, have the choicest selection of the real Argentine Tangos, and leaders should write in and be posted with the complete list. To be up-to-date nowadays, one must also be old-fashioned, which seems to be absurd, but is nevertheless correct. The Valeta has now to be played everywhere, in common with the Barn Dance and the Polka. These are a speciality of Lafleur, and if you want anything, or any orchestrations of old-fashioned dances, just get into touch with them—they will tell you all about it, and they are all arranged for the modern band, with saxophones, etc.

Keith Prowse.

At the Bradford Alhambra, Miss Gracie Fields continues to score heavily with the greatest comedy song of the year, entitled "I'd Like To Find The Guy That Wrote The Stein Song." The number has been fixed for many pantomimes, who have realised that in this song there is comedy without vulgarity.

Miss Jose Collins, at the Empire, Newcastle, is featuring the famous and fascinating waltz, "My Heart Belongs To The One Who Belongs To Somebody Else." In this number she has found a tremendous success, and proved to many that the song is an applause winner, which will find many friends during the pantomime season.

At the Holborn Empire, the Big Four are featuring with great success "My Heart Belongs" and "Go Home And Tell Your Mother." Miss Ella Shields,

(Continued on page 15.)

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T.M. Productions present "SHOW LIFE."

WATFORD PALACE.
Rehearsal 2.30.
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A Word to Correspondents.

I am constantly receiving from band leaders letters regarding their activities which almost invariably end with an apology for the liberty taken in writing to me. It is no discourtesy at all, as I am always pleased to receive such communications and ready and willing to hear from them and give all the assistance I am able to in recording their achievements or ventilating their grievances. The interests of bandsmen, whether in theatre, cinema or dance hall, are mine, and I welcome any news that is likely to be of interest to the music world in general.

Bands at Broadstairs.

Broadstairs Council have set the lead to seaside resorts in economising on the engagement of Army bands next season. They have also prepared the way for the engagement of more civilian musicians. The town is unfortunate in not having a covered-in concert hall, and with the experience of last year's rain in mind and the rows of empty chairs, the Entertainments Committee has decided to make a cut of £330 in the cost of bands and orchestras.

The programme for the 1931 season suggested by the Entertainments Manager and approved by the Council is for a military band for one week at Easter; an orchestra of twelve musicians for four days at Whitsun, an orchestra octette from May 27th to June 27th, fortnightly engagements of military bands or civilian orchestras from June 28th to September 5th, and an orchestra of twelve musicians from September 6th to 27th. The 1931 season's plans at Broadstairs also provide for the expenditure of £25 in the engagements of vocalists to perform at band performances during the season.

Hastings Municipal Orchestra.

Five performances of "Hansel and Gretel" are to be given in the White Rock Pavilion, Hastings, as a feature of the Municipal Orchestra's season under Mr. Julius Harrison. Miss Nora Gruhn, of the Covent Garden Opera, will play Gretel, and Miss Phyllis Evens, of the Carl Rosa Company, will play Hansel. Others in the cast will be Mr. Dennis Noble, Miss Isobel McLaren and Miss Constance Stocker, while small parts will be taken by local singers. The chorus will also be drawn from local talent.

Mr. Julius Harrison, who has many times conducted the opera in all parts of the country, will be in control, and entirely new settings of an original character are being prepared by Mr. Gerald Forsyth. A special well is being constructed for the orchestra and the production promises to be a unique attraction. The first performance will be given on Boxing Day.

Fred Tilsley.

At Lennox's, in Charing Cross-road, the other afternoon, I met Fred Tilsley, brother of the only Harry and one of the leading oboe players in the country, who had come to London for the Hallé Concert. Mr. Tilsley, who was with the B.B.C. Orchestra, is now back in Manchester with Sir Hamilton Harty, for whom he was principal oboeist at the Liverpool Philharmonic.

Fred was a pupil of that famous oboe player, Chas. Reynolds, at the same time as Leon Goossens. Originally he studied the violin with his father, and actually earned his first week's wages as a violinist. He took up the oboe six months later, and has played for nearly every orchestral society in England. He also played in the best picture-houses, including the New Gallery and the Kensington. Mr Tilsley's father is a first-class arranger and is the author of "Classica," one of the biggest works on the subject published.

Tony Carlton and Blue Lyricals.

One of the South London dance halls which is doing well is that of the Clapham Winter Gardens, where for the past eighteen months Tony Carlton and his Blue Lyricals have been playing to good attendances and gaining popularity by the excel-

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Murray's Club.

Mr. E. A. Cordell was not at home when I looked in here last week, but it was a pleasure to meet his partner, Mr. J. D. Lyle, who told me more about the "Dress Parade à la Cabaret" which opened on Sunday evening. This exhibition of the latest Parisian creations by Suzanne of 2, Hanover-court, includes furs, evening dresses, coats, evening cloaks and lingerie, and one of the exhibits is given away each evening as a prize in a unique competition in which every lady present participates. The cabaret I saw last week was quite up to Murray's standard; I like the work of the regular troupe here very much. They are all such pretty girls and they know how to dance. They wear some delightful frocks, too. The Parisian duo put over a particularly good effort. Miss Myrtle Winter's acrobatic dancing was another brilliant turn, and I enjoyed the musical and dancing act of Selkirk and Glyn, a lady and gentleman partner new to me, but who should do well in cabaret.

Locarno.

Les Dorians, booked from a recent audition performance here, pleased every one last week with their clever dancing, mostly of the Spanish variety. They are appropriately costumed, and the finale, in which "he" swings "her" round and round innumerable times, resting horizontally across his neck, brought down the house. The other turn was a couple of very clever comedian dancers who scored in two very smart terpsichorean efforts, including a burlesque convict skit that brought down the house. Business here remains excellent, and Mr. George Macdonald, the courteous manager, has to exhibit "House full" boards nearly every night.

Queen's Hotel.

Dawnya and Petrova remained here last week as principal attractions in the cabaret—they are popular everywhere, but exceptionally so at the famous Leicester-square hotel. Madame Collotta also has a lasting and continuous attraction in "The Girls,' whose dancing is as good as ever, and they also score heavily in their own specialities. "Hugo" told me on Saturday morning that negotiations were almost complete for the famous Italian tenor, Mr. Joseph Agrillo, to open here for a season next Monday.

The Roadhouse.

This seems to be the favourite haunt for professionals these days, and whenever I look in at the popular Leicester-square Club I find friends. Rebla proved the "hit" of the cabaret last week. His inimitable performance was really delightful, and Harry Adams is to be heartily congratulated on presenting him for the delectation of his numerous patrons here.

Items.

The annual Christmas dinner of the Film Artists' Guild and Club takes place on December 23rd and the last day for applying for places is December 16th. Sir Michael Bruce, Bart., the Hon. Secretary, also announces a fancy dress ball on December 31st.

Entertainment was introduced for the first time on Monday at the Trafalgar Restaurant. The attractions are Mr. Leslie Hutchinson, well known as "Hutch," and the Gregori Novelty Trio, combined with the New Trafalgar Band.

At the Ambassador Club this week are Anita Lowe and Freddie Fox, the new team of modern dancers. They are being held over from this week owing to their success and are doubling at the Mitre Club.

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Alf. Moscow's Dance Revels.

Another East End dance band that is prospering is Alf Moscow's Dance Revels, who opened at La Boheme Ballroom, Mile End, a couple of weeks back to a crowd of 500 dancers, and were received with such appreciation that every number played, from the first dance to the last waltz was encored two or three times As an outcome of that success Mr. Moscow has received bookings for his band right into March and also some in June.

The personnel of the band comprises Harry H. Moscow, A.L.C.M., 1st sax, doubling soprano and clarinet; Jack Hazlett, tenor sax, alto and clarinet; Alf Vango, trumpet; Leslie Tompson, trombone, trumpet, saxes and 'cello; Danny Danser, pianist (vocalist), and Alf Moscow (leader), drums and vocalist.

A British Song Success.

Sophie Tucker is now at her "London Home," the Kit-Cat Restaurant, which she is filling with admirers old and new. Amongst the new songs she is singing is one written by two promising British writers, Austin Croom-Johnson and Maurice Beresford. It is entitled "That Man of my Dreams," and is issued by the Music Publishing Company. Miss Tucker thinks this is one of the best numbers she has featured for a very long time. She has recorded and broadcast it, and is taking it back to America with her.

Albert W. Ketelbey at Bath.

To-morrow (Thursday) evening Albert W. Ketelbey again visits Bath to conduct the Municipal Orchestra at the new Pavilion in a programme of his own compositions, including a new descriptive work, "The Vision of Fujisan." This is a prelude to a Japanese play and is dedicated to Mr. Edward Dunn, the local musical director.

New M.D. at Bristol Hippodrome.

Mr. Edmund Gaeton, who has been musical director at the Leicester Palace Theatre for the past three-and-a-half years, has been appointed conductor of the Bristol Hippodrome Orchestra. He went to Leicester when Mr. John W. Lowe retired some three-and-a-half years ago. The post at the Palace, Leicester, has been given to Mr. Bernard Greco, from the Ardwick Empire, Manchester, which is also on the Stoll Circuit.

Leeds Children's Orchestral Concerts.

The first of a series of orchestral concerts for children was held in the Town Hall, Leeds, on Thursday afternoon. This, and subsequent concerts, have been organised and subsidised by Mr. Robert Mayer. About 2,000 children gave an enthusiastic welcome to Princess Mary, who was accompanied by her son, Viscount Lascelles. The Leeds Symphony Orchestra were under the capable bâton of Dr. Malcolm Sargent, whose explanatory and concise remarks on the colouring and composition of an orchestra were listened to with rapt attention. Dr. Sargent described the orchestra as not only a collection of instruments, but as a big family with the bass fiddle as grandfather and the viola as the violin's elder brother. The two hours' undivided attention given to the various works of Schubert, Rossini and Beethoven indicated a strong taste for classical music in the rising generation. The second concert of the series will be given on February 10th.

Central Counties Band Contest.

The fourth annual Central Counties Dance Band Contest took place at the Leicester Palais de Danse on Thursday, the arrangements being made by Messrs. Cowling Brothers, the well-known musical firm of St. Nicholas-street. Competitors included bands from Leicester, Nottingham, Earl Shilton, Cosby, Rugby and Stamford. The results were as follows:—1, Morrell's Melody Makers; 2, Ken Hamilton and his band; 3, Les Mead and his boys. Individual prizes were awarded as follow:—Piano, Mr. H. Pemberton; sax, Mr. N. Garner; banjo, Mr. J. Whitwell; violin, Mr. Ken Hamilton; trumpet, Mr. E. Miller; and drums, Mr. F. A. Watson.

Death of Liverpool Bandmaster.

Mr. W. H. Sydney Jones, musical director of the Argyle Theatre, Birkenhead, has suffered a bereavement by the death of his father, Mr. William Jones, at his residence, 18, Eastman-road, West Derby, Liverpool, on November 27th. The late Mr. Jones was bandmaster of the 2nd Battalion, King's Liverpool Regiment, for twenty-two years. He was in the same regiment for a period of forty-one years. He served in the Afghan and Burma campaigns, for which he had medals and bars. He was awarded the Long Service and Good Conduct Medal and the Meritorious Service Medal. The Royal Victorian Medal, in silver, with certificate, was presented to him by the late King Edward VII. He was presented by Lord Derby to His Majesty King George V. on the latter's visit to Liverpool in 1926.

After leaving the Regular Army Mr. Jones was bandmaster of the 6th King's Liverpool Rifles and the Liverpool Postal Band for a number of years. He lost a son in the Great War and leaves a son and daughter.

English Folk Dance Society.

The Society's annual festival at the Royal Albert Hall has been arranged for the evenings of January 3rd and 10th. Massed and group displays will be given by dancers from the provincial branches of the Society in the first festival night, and by Home County and London dancers on the second. Continuing its policy of inviting each year a team of dancers from abroad, the Society will be honoured by a visit of folk dancers from Ariège in the Pyrenees, who will appear at both festivals. The programme will include Lancashire Morris dances by traditional teams; Manx Sword dances, which will be shown for the first time, and displays by the Staff Demonstration Team of the Society.

John Grey 1931 Catalogue.

The first of the New Year catalogues to reach me is that of John Grey and Sons, an elaborate compendium of "everything musical" which extends to over 100 pages. It is artistically printed on art paper with illustrations, many in colours, on every page. Among the features of the catalogue are the prices and particulars of brass and wood wind instruments, military and orchestral drums, violins, ukuleles, portable organs and piano-accordions, with a detailed index covering two pages. There is a particularly fine assortment of trumpets, and the percussion section is also very interesting.

An important innovation is the issue of the second section of the catalogue in five separate parts, dealing with banjos, drums, xylophones, piano-accordions and saxophones respectively. It will be noted that a slight alteration has been made in the specification of the Cracker jack Drumster and the Drumster Pro Drum outfits thereby enabling the firm to reduce their prices without in any way sacrificing quality. It will also be noted that though there are no reductions in the prices of banjos they have been structurally improved. Among the items of special interest are to be included the piano-harp (page 33) salon and transcendent violin strings and the colour pages giving details of colorgravure banjos.

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FROM THE SONG PUBLISHERS.

(Continued from page 13).

at the Palace, Leicester, accompanied by her Syncopators, is making a feature of "I'd Like To Find The Guy That Wrote The Stein Song" and "Go Home And Tell Your Mother."

At the London Coliseum, Mr. Randolph Sutton sings with great effect, "Shoo the Hoodoo Away." His inimitable manner of singing this number has placed it in the hit class, and many pantomime artists are taking it up in consequence. Teddy Brown, the famous xylophone artist, at the Streatham Astoria, plays and sings "Go Home And Tell Your Mother" with enormous success, and in response to many calls, gives with great gusto the "Stein Song," which is taken up by the audience. A great achievement.

Fred Clements has decided to feature in his three pantomimes, "When Twilight Comes," "Go Home And Tell Your Mother," "My Heart Belongs," and "I'd Like To Find The Guy That Wrote The Stein Song." Harold Shaw is featuring "I'd Like To Find The Guy That Wrote The Stein Song," which number he finds particularly successful.

Hugh Nagle, writing from Cardiff, has decided to introduce the "Stein Song," "Go Home And Tell Your Mother," and "I Tried For A Week to Speak To The Sheik," during his Irish tour, and also for B.B.C. purposes. Monty Banks, with Masked Masqueraders, informs us that "My Heart Belongs," "The Guy That Wrote The Stein Song," and "Go Home And Tell Your Mother," are getting excellent applause. Artists are requested to send at once for full selection of pantomime hits.

The Music Publishing Co.

Everybody is talking about the new song fox trot, "Man of My Dreams." Sophie Tucker, at the Kit-Cat Restaurant, is having enormous success with this song. She reckons that when her Broadcast record of it is released it will sell in thousands. Noble Sissle finds it a first-class slow fox-trot. All the leading band leaders say it is a favourite with the public. Pantomime producers will find that "I Wish I Had a Sweetheart," "My Mother's Lullaby" "My Sweet Temptation," "Yoi, Yoi, Mister Cohen" are ideal for inclusion in their forthcoming shows. Send 1/5 for a dozen of the best panto. songs.

Victoria Music Publishing Co., Ltd.

Panto producers and artists should write in immediately for their copies of "Never Swat a Fly," which is our eleventh-hour comedy chorus song. This number is now in the press, and copies will be ready in a few days.

"Never Swat a Fly" is a great comedy duet or could be used as a single number, and has lots of extra choruses. Norah Blaney and Gwen Farrar, appearing with "Wonder Bar," which was produced at the Savoy Theatre, Strand, last Friday, successfully introduced this number in their act. Bobbie Comber, the famous comedian of Those Four Chaps, has broadcast this from London, and he tells us that since he put this over the air he has had numerous enquiries asking for the publishers.

Jack Payne and the B.B.C. Orchestra frequently broadcast "Never Swat a Fly," and listeners-in last Saturday evening had the pleasure of hearing Mr. Payne vocalise this number, which was finely rendered.

As we previously predicted, "I Remember You From Somewhere" is at the top of this season's panto. songs, and judging by the opinions of the majority of panto. producers who have already called at Victoria House, this beautiful ballad fox-trot will be a feature number throughout the country. "I Remember You From Somewhere" is undoubtedly the pick of the year and principal boys and girls who have not obtained their copies of this number should write in immediately. "So Beats My Heart For You" is an excellent number for all vocalists, and we would strongly recommend this to quartettes; also it is ideal for demon and fairy. "Barnacle Bill the Sailor" is definitely placed in subjects. "Robinson Crusoe," "Sinbad the Sailor," and "Dick Whittington," and producers using these subjects should not miss this popular nautical comedy song, which is appropriate for comedy trios and quartettes, such as captain and mate, dame, etc.

This year there is a shortage of bright numbers, and producers and artists looking for a quick number should not miss "Highway To Heaven," which is a great principal boy and girl duet, or could be used as a single number.

We would remind producers that "Highway To Heaven" is also very excellent for all ensemble work, particularly for the finish of the first scene.

"By the Waters of Killarney" is a beautiful Irish waltz ballad, and is a certain applause-getter. This is already an established success, and vocalists should not miss this.

Producers and artists are invited to call at Victoria House and hear the firm's numbers for pantomime, including our last-minute comedy hit, "Never Swat a Fly."

Chappell and Co., Ltd.

Jack Payne made a very distinctive feature of "You Brought A New Kind Of Love To Me" at the Holborn Empire last week. Jack Meyer is scoring a big success with "You Brought A New Kind Of Love To Me" at Leicester this week. The "Taps and Tempo Girls" are featuring "You Brought A New Kind Of Love To Me" at the Holborn Empire this week.

Marie Galdini reports terrific success with "The World Is Waiting For The Sunrise." The Savoy Male Octette are scoring heavily with "The World Is Waiting For The Sunrise" at the New Cross Kinema this week. We hear from Ivan Huckerley that he is including "I Love You So Much" in Frank E. Frank's "Gipsy Vagabond" Co. at the Empire, Cardiff, this week. Dorothy Thorpe writes to say that she finds "The World Is Waiting For The Sunrise" a certain success at all her engagements.

Many pantomime producers and artists have already decided to feature "You Brought A New Kind Of Love To Me"—this number makes an ideal duet for boy and girl. Another number which principal boys are particularly keen on is "Sweepin' the Clouds Away"—this is also suitable for all ensemble work. "Take Off Your Coat," Ernest Longstaffe's new 6/8 ballad, is a great number for principal boy, and is also a rousing march tune. We would advise all comedians to get "Tid-dle-id-die-um-pum," the panto comedy chorus song—there are plenty of extra couplets. "Someday I'll Find You," from Noel Coward's "Private Lives" is a particularly haunting valse song and has been especially released for panto. by Mr. Charles B. Cochran.

Panto producers and artists who have not heard these numbers are cordially invited to call in to the Chappell Popular Professional Department, Victoria House 142, Charing Cross-road.

Music and a King.

A King of Sweden of a couple of centuries ago was a lover of music, and a performer expert enough to take part in string quartets. On one occasion the quartet found itself in confusion during a performance. After investigation, the stoppage which became necessary was explained. Discreetly, the King was informed that he had not observed thirteen bars rest in his part. "Wait thirteen bars!" His Majesty exclaimed, "a King should never wait for anything!" It will be remembered, too, that the ex-German Emperor's famous musical appearances were often enlivened by antagonism between the art and the royal dignity. Both suffered.

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VARIETY IN THE CINEMA.

By VIATOR.

The New Victoria.

There was a change in the policy here last week for the first time since the opening. Instead of a de Courville production, the management presented three variety acts. They were all original, and the stage effects were admirable. Mary and Erik opened proceedings with their smart "rhythm on wheels" act. Dressed in Spanish costume they did a tango first of all on their skates, which was delightful. The crinoline waltz was another excellent effort. Lindsay and Mason also presented a great show. Mr. Lindsay is a clever comedian, and Miss Mason a very versatile young lady. They have some good patter and tell some new stories. Lindsay's "Parade of the Wooden Soldiers" skit is quite clever, and I liked Miss Mason's "Happy Feet" song and dance very much. They close with a most amusing ventriloquist and dummy episode that gained loud applause. The Four Flashes put over a remarkable acrobatic dancing act. Two men and a girl open the show after lightning flashes have been thrown across the stage, with some smart footwork. They are joined by a fourth, whose impersonation of Eddie Cantor singing "My Baby Don't Care for Me" was good. The lady's dancing was marvellous on her own, and there is a spirited finale to this fine act. I liked the orchestra's playing of "Light Cavalry" very much. De Groot opened here on Monday with the full symphony orchestra.

Walthamstow Granada.

The new super cinema, the latest of the Sidney Bernstein theatres, continues to attract, and last week especially administered a heavy castigation to the older halls in the district with its first big stage show, "Carnival Nights," produced by friend Fontaine, who with a minimum of rehearsal energy displayed a finished product. It was an ensemble of a number of artists full of vivacious excitement combined into a thirty-minute dancing and singing show without a second's wait, and promises to be a serious rival for the public affections hitherto bestowed on "talkies" of a similar nature. The Ray Sisters, two real English beauties who have been on the Continent for over a year, made an entrancing appearance, the Plaza Boys caused fun with their comedy eccentricities, Leon and Kiki weirdly costumed excited comment with their skilful skating, Bernardi was responsible for some fine singing. Jan and Marise gave thrilling leaps and acrobatic jumps, and the ten Granada Girls joined in the merriment. The costumes were pretty, the lighting effective, the stage management was of the slickest, and the finale with balloons and streamers left the audience breathless with enthusiasm. A few more of these shows will certainly get that Granada feeling in Walthamstow. Josie Bradley, of the variety act, Stone and Bradley, officiates at the organ, and is proving a favourite.

Finsbury Park Astoria.

Some very fine star artists were seen in a cabaret setting last week here. The Mounters, five really skilful artists in a novelty acrobatic show, gave a polished performance. The Rhuma Four, a new combination of acrobatic dancers, excited much breathlessness with their dangerous-looking feats, and Neil McKay, the famous Scotch comedian, kept up unceasing laughter with his funny chatter, and completed a fine act with his eccentric comedy dancing. According to official announcements, although Paramount took over on Monday, the same staff will remain under Mr. Penley until further notice.

The Astoria, Brixton.

The "Dinkie Denton Trio" presented a very fine act. Their show was a medley of songs, dancing and acrobatics; the dancing by the bare-foot member of the troupe being particularly clever and graceful. The Malinoff Quartette were also a good feature; the troupe worked well together and gave quite a novel entertainment, which included good acrobatic stunts. The charming little lady captivated all with her toe dance. The Quartette's finale provided a great thrill, the three men throwing the lady one to another, which entailed marvellous accuracy and judgment. Fred Kitchen and his orchestra on the back of the stage well supported the artists with many numbers in syncopation. Fred's violin solo was well presented; he is a masterpiece with the fiddle.

Mile End Empire.

An amusing pair whose nomenclature belies their appearance are the Rego Twins seen here last week. If one expects to see a dapper duo, then hopes are dashed away at the entrance of a diminutive policeman and a navvy whose bulk and size would entitle him to be termed burly, and whose occupation according to himself is burglary. Their act, which relies entirely on dialogue, is most amusing, and went down extremely well. The other variety item was contributed by Briar and Hedge, who sing a little, dance a little and recount some amusing stories, and contribute some ingenious patter. They have two good numbers and dance most pleasingly. This is one of the halls which has retained its orchestra, and the selections during the silent film are excellent. Mr. James Wilson is a courteous host who takes more than a perfunctory interest in kine-variety.

ROYAL ACADEMY OF MUSIC.

The Hubert Kiver Prize (composition) has been awarded to Norman Askew (a native of London), John Clapham being commended. The adjudicator was Sir Alexander C. Mackenzie.

The Hine Gift (composition) has been awarded to Moura G. Johnstone (a native of Saltash). The adjudicator was Mr. William Wallace.

The Rutson Memorial Prize (sopranos) has been awarded to Muriel Page (a native of London), Janet Hamilton-Smith being highly commended and Marie L. Cohen commended.

The Rutson Memorial Prize (tenors) has been awarded to James Topping (a native of Wigan). The adjudicator for both of the above prizes was Mr. Howard Fry.

The R.A.M. Club Prize (quartet) has been awarded to David Taylor (first violin), Watson Forbes (second violin), Gwynne Edwards (viola) and D. Ffrangeon Thomas ('cello). The adjudicator was Mr. Bernard Shore.

The Fred Walker Prize (contraltos) has been awarded to Esther Hulbert (a native of Goodmayes), Helena Ackland being commended. The adjudicator was Madame Tatiana Makushina.

The Sainton-Dolby Prize (contraltos) has been awarded by E. Margaret Haslett (a native of Ballymena), Mary Davies being highly commended and D. Marjorie Hughes commended. The adjudicator was Miss Stiles-Allen.

Mr. Desmond Crean, the well-known Irish actor, has been appointed manager of the Queen's Theatre, Belfast.

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